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December 12 - 21, 1990 NUMBER 60 £1.20

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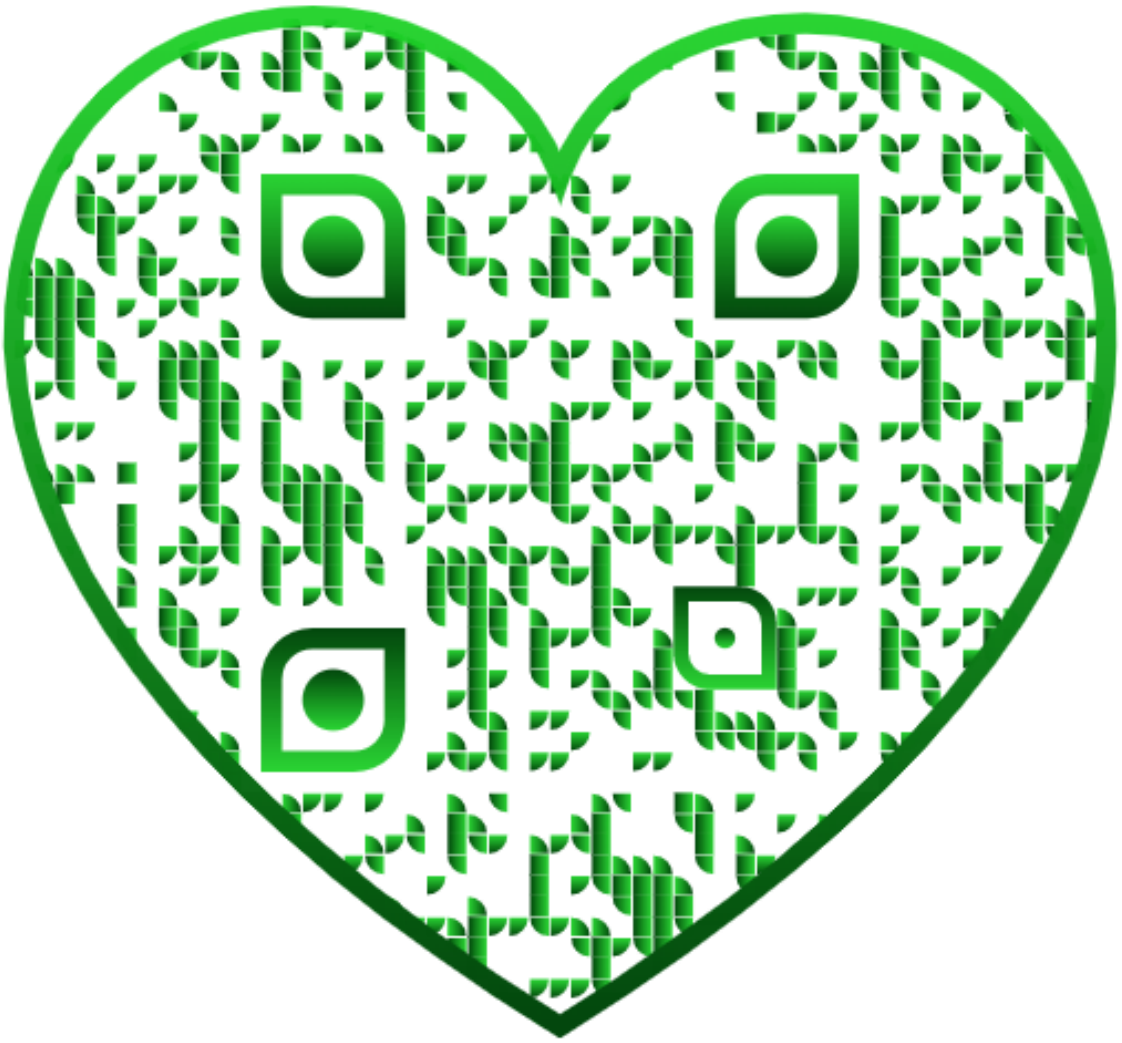

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DECEMBER 12 - 21, 1990

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Just listing our Christmas present ideas if you've got some spare sponds

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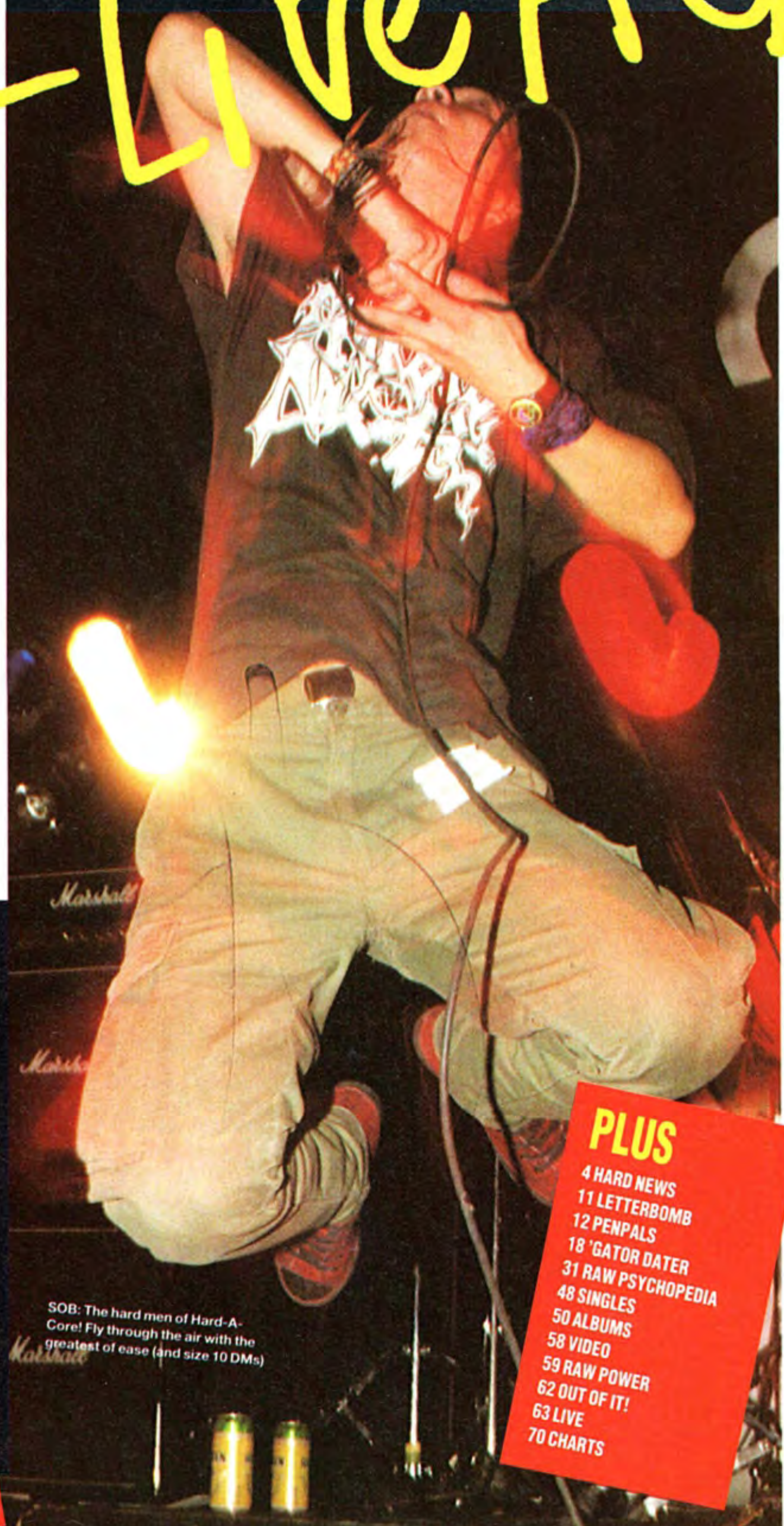

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GOOD MOURNING!

TONY MOTTRAM

SABBAT have a new line-up, a new sound (of sorts) and a new album on the way. Guitarist ANDY SNEAP gives MALCOLM DOME a guided tour of the changed regime

SABBAT are back on the move. After a lengthy period of upheaval that saw guitarist **Simon Jones** quitting in the middle of the Nottinghamshire band's last UK tour, followed by the stunning departure of vocalist **Martin Walkyier** and bassist **Frazer Craske**, the band have revamped their line-up and sound.

Joining the remaining pair of founder-members, guitarist **Andy Sneap** and drummer **Simon Negus**, are New York-born vocalist **Ritchie Desmond** (previously guitarist with local NY acts in both the Thrash genre and also the early **Rainbow/Dio**-era **Sabbath** vein), rhythm guitarist **Neil Watson** and bassist **Wayne Banks**. In Banks' case, this is very much a case of 'second time around'.

"Wayne auditioned for us once before," explains Sneap. "And we turned him down. But he kept pestering us, so we gave him another shot..."

The new Sabbat are currently in Wood Studios, Bucks, working with producer **Sean Lynch** (**Gary Moore**, Sabbath) on an album tentatively titled **'Mourning Has Broken'**, due out next February on Noise International. Featured tracks include: 'Mourning Has Broken', 'Without A Trace', 'The Voice Of Time', 'Theological Void' and the acoustic 'Paint The World Black', which will have cello and violin parts.

"This time around the production has given us more clarity. And Ritchie's actually singing (in the Dio style), rather than going 'Bleugh', which will make it different. The Thrash thing is getting stale and it's just time for us to move on. Lyrically, you'll find none of Martin's Pagan interests, although there are still connections with our previous approach."

In the meantime, Walkyier has put together his own band, now called **Skyclad**. Joining the vocalist are guitarist **Steve Ramsey** (on loan from **Pariah**), bassist **Graeme English** and drummer **Keith Baxter**. The LP, titled **'The Wayward Sons Of Earth'**, will be finished by the end of the year and released through the Noise International label during 1991. It will feature tracks like 'The Sky Beneath My Feet', 'Our Dying Island', 'Skyclad', 'Trance-Dance' and 'Widdershins Jig'. And this LP will feature Walkyier's renowned expertise in Pagan religions and philosophy.

Main pic: Sabbat '90. Moving away from Thrash.
Inset: Martin Walkyier and son Rowan

NEWS NEWS NEWS NEWS NEWS NEWS NEWS NEWS NEWS NEWS NEWS NEWS NEWS NEWS

BROKEN HOMES will issue a single titled 'Something's Gotta Give' through MCA in January...**DESPERADO**, the band featuring former **Twisted Sister** vocalist **Dee Snider**, have apparently split up. It now seems likely that Snider will record a solo LP...**COLD SWEAT** have left the MCA label and are currently negotiating a new deal...**TORANAGA** have just begun work on an EP with producer **James Palace**. The results should be released by Chrysalis early next year...**RIGHTS OF THE ACCUSED**, from Chicago, have signed a deal with Noise International...**JUNKYARD** will shortly begin work on their second album for the Geffen label with producer **Ed Stasium**...**BLUE BLUD** will release their second album for the Music For Nations label next February. It's titled **'Universal Language'**, and is being produced by **Ian Capel**/mixed by **Tony Platt**...**PRAYING MANTIS** are currently working on a new studio album. The current line-up features **Tino Troy** (guitar/vocals), **Dennis Stratton** (guitar/vocals), **Chris Troy** (bass) and **Simon Bisland** (drums). The LP should be released next year...**EARACHE** will be releasing limited edition white and red splatter versions of albums from the following bands during December: **Napalm Death**, **Morbid Angel**, **Entombed**, **Carcass** (only 'Symphonies Of Sickness'), **Bolt Thrower** and **Nocturnus**. These editions will only be available for one month...**IT BITES** have parted company with guitarist/vocalist **Francis Dunnery**. However the

WE BRING IT TO YOU FIRST...

HARD NEWS

EDITED BY MALCOLM DOME

EXCLUSIVE

Multi-platinum artists GREAT WHITE are once again back in the water, preparing to get the world 'Hooked' on new songs with a familiar twist. Vocalist JACK RUSSELL pushes SYLVIE SIMMONS right into the deep end

GONE FISHING!

GREAT WHITE are putting the finishing touches on the follow-up to the double-platinum LP '...Twice Shy'. Nattily titled **'Hooked'** - and if the pin-up on the studio wall at Total Access in California is anything to go by, the sleeve will feature one of those infamous Great White blondes dangling on the end of one - it's being recorded a mere spitball away from where vocalist **Jack Russell** keeps his notorious mirror-ceilinged shark fishing boat. The co-producers once again are rhythm guitarist/keyboardsman **Michael Lardie** and their manager, co-writer and bailer-out-of-jail **Alan Niven**.

Among those tracks recorded thus far are: straight ahead Rockers 'Desert Moon', 'Call It Rock 'n' Roll' and 'Original Queen of Shebad'; a good time paean to the band's hometown, namely the crunchy 'Southbay City'; the ballad 'Lovin' Kind'; plus 'Cold Hearted Lovin'', 'Heartbreaker' and the distinctive 'Congo Square'. As usual a number of cover songs have also been cut, among them 'Down To The Doctor', featuring **Clarence Clemons** from **Bruce Springsteen's E-Street Band** on saxophone and some old Bluesy numbers. Those which don't make the final LP track listing will be held for future B-sides.

The albums overall feel is rawer and more live than '...Twice Shy', confirmed by Russell:

"We did a lot of stuff just off the cuff, and 'Southbay City' is just like a jam. This is the most diverse album we've done so far. Once again we've done things that are out of the ordinary. We haven't just gone, 'OK, our last LP was a big hit, so let's write some more songs like that'. And I'm happier about my vocals on this record than I've been on anything I've done before."

'Hooked' is due in January/February on the Capitol label, and will be followed by a US tour by the band.

Great White (l-r): Audie Desbrow, Jack Russell, Toni Montana, Michael Lardie and Mark Kendall

NEWS NEWS NEWS NEWS NEWS NEWS NEWS NEWS NEWS NEWS NEWS NEWS NEWS NEWS

remaining trio intend to carry on together, whilst Dunnery is presently in Los Angeles working on material for a projected solo album...**MOTÖRHEAD** have **'The Birthday Party'** live LP released through Musidisc shortly...**KIX** are currently writing material for their next studio album. And the Americans are collaborating with **Del James**, the Los Angeles-based writer who has recently been involved with both **Guns n' Roses** and **The Almighty** on material for their forthcoming second albums...**TREPONEM PAL** will release their second album, **'Aggravation'**, through the Roadracer label next March. It was produced by **Roli Mosiman**...**MALEVOLANT CREATION**, the latest Death Metal band from Florida, release their debut album for the RCA label next February. It's titled **'The Ten Commandments'** and was produced by **Scott Burns**...**BABYS GOT A GUN** have just released their debut album through No Mercy Records...**JEZEBELLE** have parted company with bassist **TC** and are seeking a suitable replacement. Interested parties ('no blondes or bimbos' insist the band) should call: **081 552 1518**...**KATMANDU**, featuring former **Fastway** vocalist **Dave King** and ex-**Asia/Krokus** guitarist **Mandy Meyer**, release their self-titled, debut album through the Epic label early next year. It was co-produced by **Duane Baron** and **John Purdell**...**MOLLY HATCHET** have a posthumous 'Greatest Hits' album released through the Epic label early in '91. The Southern Boogie legends have

HARD NEWS

KEEP YOUR HANDS OFF MY POWER

Tesla perform acoustically, with guest artist Don Dokken (second from right)

LAWRENCE MARIANO

TESLA have decided to do something different: They've recorded a live acoustic album. Bassist BRIAN WHEAT explains to CHRIS MARLOWE just how they turned off the electricity

TESLA have spent all of 1990 touring in the US with **Great White**, **Poison** and **Mötley Crüe**, helping their particular brand of melodic Hard Rock to become even more successful. So what's the next logical move? Strangely enough, their plan is to release an acoustic album!

Bassist **Brian Wheat** explained that it all started with Tesla being invited to play in California at an awards ceremony for a local music magazine.

"We had just finished touring the whole year and were pretty burnt-out. So we said we'd play if we could just pop in and play acoustically."

This went so well that a San Franciscan club asked Tesla to play an entire acoustic show.

"We worked up the set for that, because how many Hard Rock bands do this sort of thing? And part of it was to say, 'Fuck you' to all those critics who have said that Heavy Metal is just mindless music, that Hard Rock is just bullshit and that **Phil Collins** is where it's at."

During a brief break in their Summer tour with Mötley, the band performed acoustic in clubs, "recording and videoing the shows just for our own sakes."

Things just took of from there, though. "Guitarist **Frank Hannon** and vocalist **Jeff Keith** went along to a Boston radio station, brought along guitars and played 'Signs' (a 1971 hit for the **Five Man Electrical Band**). The station recorded it, started to play the song and it became really popular."

Inspired by this, the group remixed 14 songs into an album titled **'Five Man Acoustical Jam'**, due for release here in January through Geffen. The track listing includes original Tesla material like 'Modern Day Cowboy', 'Love Songs', 'Heaven's Trail', 'Gettin'' Better' and 'Paradise'. There are also cover songs such as **The Grateful Dead's** 'Truckin'', the **Stones'** 'Mother's Little Helper', **Creedence Clearwater Revival's** 'Lodi' and the **Beatles'** 'We Can Work It Out'. The LP was recorded in Philadelphia and "is real raw. there's no overdubs - what you hear is what was there."

The band (also featuring guitarist **Tommy Skeoch** and drummer **Troy Lucchetta**) are planning to perform acoustically in the UK during January (nothing confirmed as yet), before starting work on their third studio album during February.

NEWS NEWS NEWS NEWS NEWS NEWS NEWS NEWS NEWS NEWS NEWS NEWS NEWS NEWS

apparently now split up...KILLJOY, featuring ex-Necrophagia vocalist Killjoy, are to release their debut album 'Compelled By Fear' through the Colossal Records label in the US on December 15...LILLIAN AXE have confirmed a new rhythm section. The pair involved are former Dirty Looks drummer Gene Barnett and bassist Darren DeLatte...THE TOLL are currently working on their second album for the Geffen label with producer Matt Wallace (Faith No More's studio partner)...PARIAH have found a replacement for departed singer Mick Jackson. He's Sunderland-born Mark Allen...OVER KILL have parted company with longtime guitarist Bobby Gustafson. He is replaced by Rob Cannacino...ZED YAGO will release their third, as yet untitled, album through RCA next February under the new temporary name Zed YD. Joining founder-member Jutta Weinhold (vocals) are guitarists Pete Szigeti (ex-Warlock)/David Moore, bassist Lars R and drummer Franco Zuccaroli. The new LP was produced by Dirk Steffens and mixed by Steffens in association with Albert Boekholt...REAL ROCK INCORPORATED, a new management/promotions company, are keen to contact any bands interested in utilising their services. Interested parties should send a tape/photo/biography to: K Butland, c/o Real Rock Incorporated, 38 Killearn Road, Catford, London SE6 1BT...BLUE MURDER have parted company with drummer Carmine Appice.

ANTHRAX

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LP MC CD

THE VIDEO:
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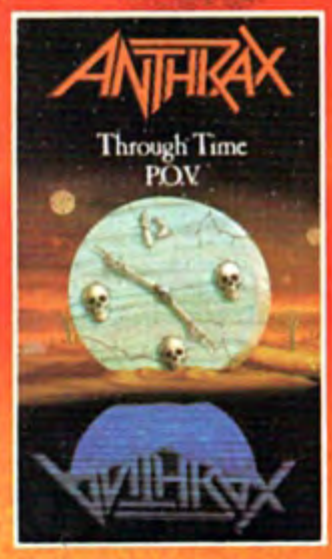

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ISLAND

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Cinderella

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WATCH the show being set up and soundchecked
TREASURE stage clothes from the last Cinderella tour
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Rub your body up against famous guitars

A RAW COLLECTION OUTER LIMITS COMPETITION

WEEKEND

get really close to naked Rock Stars chests

wear a TOUR Laminate

get members of Cinderella to shopping

ALL YOU'VE got to do to enter, is answer the three questions correctly and be drawn first out of the Cinders sack. You can enter by sending a postcard to RAW Cinderella Competition, PO Box 38U, London W1A 38U or by dropping your entry into Shades Record Store, St Anne's Court, London W1. Entries shoulkd arrive no later than January 6 and you must include your telephone number along with your address.

The questions are...
1 When did Cinderella first play live in the UK?
2 Which former member of Led Zeppelin is involved in the production of the new album 'Heartbreak Station'?
3 What was the title of the first Cinderella album?

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RETURN WITH...

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A&M RECORDS

WIN AN AWAYDAY IN HANOI!

FOR ALL you lipstick 'n' panstick honchos hooked on Hanoi Rocks, you can go one better than clutch a copy of their latest album, 'Tracks From A Broken Dream', you can get one of three first prizes of Hanoi Rocks goodies by answering the following three questions correctly and being drawn out of the Hanoi make-up bag. There will also be three second prizes.

The first prize consists of a Japanese import CD of 'Tracks From A Broken Dream', a very rare Hanoi Rocks pencil case, a very rare US Hanoi T-shirt, a very rare Hanoi Rocks drawstring cotton bag, a Hanoi Rocks USA Uzi Suicide poster, five assorted Hanoi Rocks badges, five assorted rare promo photos, two Hanoi Rocks patches and a very, very, very rare Hanoi Rocks key ring.

The second prize consists of a Japanese import CD, a USA promo poster, a drawstring Hanoi Rocks bag, two patches, two badges and two promo photos.

And the questions...

1 What was the name of Michael Monroe's solo album released last year?
2 What was the name of Hanoi Rocks' double live album (which was also released on video)?
3 Andy McCoy and Nasty Suicide released an album of acoustic songs, what name did they use for this band?

Answers on a postcard to: Hanoi RAW Rocks, PO Box 38U, London W1A 38U.

Clem Snide defuses the worst that you can chuck at him. If you want to vent your innermost gripes, get scribbling to RAW, PO Box 38U, London W1A 38U.

LETTERBOMB!

SPIKE MYSTERY SOLVED!?!

I HAVE the answer! Yes, I know why Spike never takes his bandana off. When he was a teenager, the aforementioned Spike must have had an incredibly terrible zit problem. Not wanting to look ugly, he obviously decided that he'd wear a bandana to cover a multitude of blackheads. In fact, such a good idea was it, that when he tied the bandana, he did it so tight that he squashed all the zits with the result that gallons of puss collected on his forehead and soon dried, sticking the bandana in place once and for all, never to be removed. This amazing theory must be at least worth a prize!

Julian Evitts, Llanidloes, Powys.

Sorry, Jules, without full medical back up or a zit fossil swab we've only got your word to go on here.

ATTACK OF THE MORAL MAJORITY FROM HELL!

I DON'T know if other HM fans are aware that on Monday November 5, 1990, there was a HM record burning session! It took place in Belfast, where thousands of HM records were burnt on a bonfire by a bunch of shit-assed do-gooders who don't know their ass from a hole in the ground.

I think people like this should be strung by their balls (if they've got any), that is!). They should be made to realise that HM is not a passing fad! It has always been, and always will be, the only music worth listening to! They are the ones who are a minority - claiming to be a "majority" - and if they continue to follow their self-righteous path that they'll only deserve to have their balls cut off and attached to their foreheads.

Come on all you Metal heads out there, it's time to stand up and be counted. We've got to show these people we won't be pushed. It's time we kicked some ass for own good.

The Wolf, Belfast.

Perhaps your doctorate of medical surgery hasn't arrived in the post, Wolf, but I can see what you're getting angry about. I thought the burning of Rock records and HM memorabilia had gone out with the ark. I mean, apart from the total and utter stupidity of doing it and the question as to what good at does anyway, what about the future of the bloody ozone layer with all that smouldering vinyl?

THIS WEEK'S SLASH LETTER

AFTER ALL the letters for and against Slash and his ongoing argument with **RAW** readers, I'd just like to say, 'Shut up and give us all a break!' The half-dozen things I would most like to rant about and get of my chest are my six sexiest men, and they are...

1 Slash
2 Saul Hudson
3 Saul 'Slash' Hudson
4 Slash Hudson
5 That Sex Fiend Slash
and
6 Gn'R's lead guitarist

So, what do ya mean, there's no room for Slash?

Kerri, County Down, Northern Ireland.

VAI'S BUNCH OF FIVES

IT IS really important that I tell you how wonderful Steve Vai is. Here are just five reasons why I love him so much!

1 He is soooooooooooooooo sexy!
2 His cheekbones, and the rest of him, are a real turn-on, he has an amazing out-of-this-world body.
3 His guitar playing is really Rockin'. It is so intense that when he's onstage he *makes* Whitesnake. Without him they would be crap!
4 His video 'I Would Love To' is amazing. It is so unusual.
5 He has the most beautiful eyes in the world. They are so attractive, dark and mysterious but very lovable.

All I can say now is, that if you're reading this Steve, I love you babe and I always will.

Deborah, his greatest ever fan... but not a groupie.

Well, Steve, sounds like it's time to astral project over to Deborah's house and get into some serious heavenly body scenarios.

CROSS-DRESSING

HAVE YOU noticed, as so many bands are experimenting with new styles and are creating lots of new combinations of Metal - eg: Funk-Rock - the terminology is getting more and more complicated? Well, here are six suggestions for branches of Metal to direct themselves in the next ten years.

1 Speed Thrash Acid House Punk.
2 Scrap Metal.
3 Early-Sequined See-Through Crossover Metal
4 Kylie Minogue Sickbag Rubbish Metal
5 The Constipated Crossover Biker Blues Revival.
6 Hendrix-influenced Hangover Hip Hop.
Whadyya think?

Death Glam Pop Metal Dogs D'Amour Fan, Lucy N, Midhurst.

Yeah, we can dig it! What about Anti-Satanistic Pop-Strop Churn-Groovin' Psycho Speedcore? And don't forget Whiplash-Induced Full-Throttle Bonehead-Busting Noise!

TV TIMES

I REMEMBER ages ago reading in **RAW** about there being a copy of **RAW** on the shelves of Rita's newsagent in *Coronation Street* and I was impressed to see that you've attempted to increase sales by placing the magazine in a prominent position in the shop again. This time one of the paper boys was even going through it. But, the burning question is, who is the secret **RAW** reader in the Street?

Could it be dreary Dierdre or our Tracy. Maybe it's Gail 'The Horny Hamster' Tilsley or that interesting old git Percy Sugden. Personally I'd lay my bet on Mavis. In a future episode she'll probably take off on a motorcycle leaving Derek in charge of Harry the budgie.

Vicky Eynon, Wirral, Merseyside.

Our guess is the that the RAW reader in Corrie is Curly Watts. The splendidly-attired supermarket boss has the glint of Satanic displeasure.

RETURN OF CHEESECLOTH AND HIPSETRS

I CAN'T believe the occasional teeny squirts who write to **RAW** talking a load of crap. So, OK, at Michael Bolton's age you can't look like a drag queen with spray-on trousers and lipstick, but where would Rock music be today if it weren't for the likes of him and lots of other influential bands. There's more to life than Poison and Bon Jovi, don't you think? Well, at least there should be.

You must remember the days of cheesecloth shirts and hipster jeans, when the foundations of Rock music were laid by the likes of The Pink Fairies, Molly Hatchett, Led Zeppelin, Deep Purple with Rod Evans on vocals, Ted Nugent, Wishbone Ash and so on. Have some of your readers never heard of these groups? Let's just tell them to 'respect their elders' and look a little further than the charts.

Mandy, a wise old owl from Northampton.

Mandy, the days of hipster jeans and highly-coloured cloth inserts in Loon pants are thankfully long gone but, yes, those far off days still kindle a smile in the hearts of the older-but-not-wiser members of the RAW team. In fact, Malcolm Dome's thesis on the importance of Val Doonicon and Des O'Connor in contemporary Rock music is well down the line.

WELCOME TO THE MOAN ZONE!

Hello, This is the North East calling. Just thought I'd write in and say the following.

1 Whoever said Richard Marx (ish 58) is a genius needs their brain cell seeing to. If he is a genius my fart is Dave Mustaine's twin brother.
2 Status Quo's 'Anniversary Waltz' is a pile of shit.
3 Dogs D'Amour suck and Tyla is an arrogant git.
4 Iron Maiden rule.
5 The Kill City Dragons are naff.
6 So are Warrant. Who in their right mind would write a song about a fruit pie?
7 My ex-girlfriend looks like Eddie.
8 Why doesn't some brainy dude release a vintage video of the best of Donington?
9 Why does my mate think I'm round the twist?
10 RAW fuckin' rules!

Hope this makes some sense.

Lucifer, possibly the best bass player in the world and, no, I'm not Steve Harris!

Well, Lucie, glad to see that you can get your biro around a few contentious issues and wonderful to discover your liking for The Kill City Dragons and Status Quo and what about Warrant? Next they'll be writing songs about Prawn Cocktails. It just goes to show how things have changed since Ozzy bit the head off bats and Whitesnake first extended their trouser snake.

PENPALS

This is a free service. Send your message to RAW PENPALS PO BOX 38U LONDON WI 38U Keep them brief and send a photo, use the form below

RAW PENPAL FORM

NAME

MESSAGE

ADDRESS

Send your penpals to the above address on this form to assure a speedy entry. You must be over 16 or have your parents' permission to use this service

YO! I'M looking for a cool, long-haired male to kickstart my heart aged 15-18. I'm into Motley Crüe, Guns n' Roses, Bon Jovi and many more, so get writing while I'm free. **Emma Cross 103 Park Street, Clydon Vale Tonypondy Rhondda CF40 2BU S Wales.**

TWO GALS lookin' for guy's, 15+, for letters/relationships. One blue-eyed-blonde into Metallica, FNM, Megadeth, Poison and Skids.(Suzanne). One shy hippie brunette, into Enuff Z'nuff, Hanoi, Hendrix, Poison and many more (Diane). Photo guarantees reply. **Spike or Suzanne, 14 Dale St, North Blyth, Cambois, Northumberland NE241SB.**

MAD 17-year-old girl would like males, 16-20, with long hair who really like WASP, Iron Maiden, Crüe. Must have good personality. **Michelle McCanno, 5 Crawford Park, Rectory, Portadown, Northern Ireland.**

MALE, 28, seeks to meet female any age, into Metal of all kinds. Sanity not essential, will need sense of humour. Have car, will travel. **Robert Sullivan, 520 Strattford Rd, Sparkhill, Birmingham.**

BORED FEMALE Rocker, 17, seeks other M/F rockers for fun, freindship, concerts, etc. Into Magnum, Poison, Maiden and millions more. Also like bikes and leather. **Debi, 26 Knockane Way, Rathfern, Newtownabbey, Co Antrim, BT.366BU, N Ireland.**

MALE, 21, into A'smith, Testament and more. Seeks female, 16+, to meet/write. Anyone interested? **Steve Keen, 169 Cambridge St, Aylesbury, Bucks HP20 IBQ.**

FEMALE INTO Maiden, Kiss, seeks male, long-haired, with sense of humour. Photo please. **Brenda Johnson, 257, The Hide, Netherfield, Milton Keynes, Bucks MK6, 4JO.**

SHY MALE Metalist seeks crazy Trash female into Metallica, Slayer, etc. Gigs around London. **Paul, 29 Abbey Rd, Billercay, Esse CM12 9NF.**

BORED, SHY male Rocker/Goth looking for females (18-24) in Brum area. Also, any females to write to. Into most HM/HR, plus Sisters and Mission. **Patrick, 3 Miltford Ave, Sparkbrook, Birmingham. B12 8UZ.**

MALE, 21-years-old. Into most Rock/Heavy Metal and bikes. Seeks M/F, biker/Rocker, penpals any age, any area. Send photo for immediate reply. **Terance Painter, 40 Prince St, Pleck, Walsall, West Midlands.**

FEMALE, 18, into Hawkwind, AC/DC, Led Zep, Jimi Hendrix, old Black Sabbath, Motörhead, Easy Rider, and loads more seeks males, 18-25, good looking with long hair. **Stephanie, 203, Long Lane, Croydon, Surrey .**

JAPANESE MALE, 18, wants penpals between 16-20 of both sexes. Into American, German, British, and most HM/MR. All letters answered. Photo if possible. **Hisaki "Isac" Maeda, GISUK, Brick Hill St, Willen Park, Milton Keynes MK13 93X.**

SHY, 22-year-old female, looking for M/F penpals to write to. Aged 22+. Into Bon Jovi, Poison, Heart. Photo If possible. **Julie Rowson, 7, Beaconsfield, Brookside, Telford, Shropshire TF3 INF.**

CALLING ALL children of the night. Two girls, nothing on but red lights. Ain't got no rubbers? We won't let it rain! Looking for Dr Feelgood and the Youth Gone Wild. **Mandy and.Michelle, 18 Tamesis Gardens, Worcester Park, Surrey.**

MALE, 15, mad about Metallica and wants to have Kirk Hammett's babies, seeks meaningful Thrash relations with M/F as my mates. Think Metal is crap (bastards). **Gareth Elkins, 'Heathertbank', Warmlate Rd, Chart Sutton, Maidstone, Kent ME17 3RP.**

VERY LONELY male, 19, six foot, three inches, long blond hair, seeks females 16+, to write/meet. Into almost any Metal, Thrash, Glam, Sleaze, Rock, AOR and some Goth. Will answer all letters. **Robert, 3 Hazel Avenue, Kilmarnock, Ayrshire KAI2HH.**

MARK (LONELY 21-year-old, loves kids, doesn't bite) seeks lonely Rocking females to write to, have fun with, perform experiments upon etc. Fancy that? **46, Manor Ave, South, Kidderminster DYII 6DE.**

INSANE MALE Thrasher, 16, into Slayer, Metallica, Megadeth, Sepultura, Kreator, seeks female Thrashers. Piccy please **Nicholas Laing, Netherton Cottage, Fintry, Glasgow GG3 OXF.**

LONELY FEMALE, 17, seeks males 17+ for penpals and a possible Rocking relationship in Sheffield area. **Tracy, 117 Bramwell Street, Netherthorpe, Sheffield S37PF.**

GOOD LOOKING male, 16, seeks good looking girls into HM. For love, friendship, gigs and letters. I love all Metal! A photo ensures speedy reply. **Matt 17, The Fairway, Daventry, Northants NN11 4NW.**

MAD FEMALE, 18, in search of long-haired males, 18+, for long, crazy and exciting letters. If you like anything from Exodus to Led Zeppelin, or Skid Row to Sepultra, write to: **Karen, 111 Castle Park, Tallaght, Dublin 24, Ireland.**

FEMALE, 18, seeks male and female penfriends to write to. Heavily into Poison, Little Angels, Faith No More, Enuff Z'Nuff, Thunder, etc. **Dawn, 32 Maxholm Rd, Sutton Coldfield, West Mids B74 3SU.**

FEMALE INTO Qireboys, Little Angels, Gn'R, anything loud! Seeks mad males and females to write to/meet. Grab that paint brush and write to: **Bebhin, 37 Long Drive, Burnham, Bucks SLI 8AJ.**

MALE, 19, into Ozzy, Aerosmith, Metallica, Thunder and most HR/HM. Seeks F/M for letters, gigs etc. Send mugshot if poss to: **Liam, 12 Bristol Rd, Wavertree, Liverpool L45 9HH.**

22-YEAR OLD female with six month old baby wants M/F penpals to write to regulary. Into Metallica, Testament, FNM, plus loads more (most Thrash EXCEPT Napalm Death). Into Viz, Naked Video and French And Saunders. **Jo, Flat 13 Addington Rd, Reading, Berks RG1 5PW.**

18-YEAR-OLD male, six foot two, dark hair, into Queensrÿche, Megadeth, Almighty and loads more. Would like to meet/write to any females in Cornwall area. **Lee, 23 Polwithen Rd, Penryn, Cornwell TRIO 8QT.**

TRICIA McGARRITY, 16, from the USA, seeks M/F penpals. Definitely into Faith No More, Metallica, Mötley Crüe, Zep, Sabbath and Tesla, plus Chili Peppers. **Patricia McGarrity, 15 Park Avenue, Bayville, New Jersey, NJ08721, U.S.A.**

BORED 18 yr old female seeks mad raving headbanging pals. Into The Cult, Faith No More, Maiden, Poison and Def Leppard. **Vannessa, Flat 8 , 55 Tisbury Rd, Hove, East Sussex BN3 3BU.**

20 YEAR-OLD Thrashing male, into Megadeth, WASP, Annihilator and most HM. Wants to hear from any Thrashing females in the the universe, Megadeth freaks especially. **Colin 'Deth' Everton, 350, Waterloo Rd, Cobridge, Stoke, Staffs.**

HI TO all you 17+ females out there. My name is Steven, I'm into Gn'R, Bon Jovi and Alice Cooper. **33 Rectory Rd, Crumpsal, Manchester M8 GEA.**

YO! JULIE here. Any Jon Bon Jovi, Bret Micheal lookalikes (16-18) out there? Friendship or possibly romance. Crazy about Jovi, Poison, Maiden, Bruce, Gn'R, Skid Row, Whitesnake, Crüe, Cinderella, Quireboys and loads more. **Julie 21 Whitville Close, Kidderminster, Worces, DY11-5AH.**

LONELY, SCRUFFY biker (26) Into Cardiacs, Godfathers, Wonderstuff and Rock. Seeks pretty female (Japanese/blonde) 22-27-ish. For correspondence pubs, gigs and who knows? North London area, photo appreciated. **Chris Hardwick, 45 Birley Rd, Whetstone, London N20.**

FEMALE GLAM queen here, into Dogs, Crüe, Cinderella, Pussycat, LA Guns, etc. Seeking long haired, young and crazy males to write to/meet.So if you're gonna write, put down the J.D... **Vicky, 29 Ebenezer Dr, Rogerstone, Newport, Gwent NP1 9DA.**

TWO FEMALE Queensrÿche-mad loonies (the best band in the world!) also like (but not as much as the Rÿche). Whitesnake, Bad Co, Blue Murder, Damn Yankees, Badlands, MSG, LA Guns and Leatherwolf, are looking for Rÿchers and Rollers to walk the "Roads to Madness". All Chris De Garmo lookalikes and Steve Vai's welcome. **Della Rown and Sister Mary, 38 Foxwell Rd, Bordesley Green, Birmingham B9 5SG.**

FEMALE WANTS penfriends from anywhere in the world. Who, like me, is an absolute Poison addict. Please enclose a photo if possible, any Bret, CC, Ricki or Bobby lookalikes very welcome. All letters answered. **Julie, 5 New RD, North Nibley, Nr Dursley, Glos GL11 GDR.**

TWO GIRLS looking for boys 16+ into Poison, Gn'R, Bon Jovi, Aerosmith, Vixen, Faith No More, Skid Row, No Thrash! **Jay and Jamie, 20 Little Park Close, Hedge End, Southhampton S03 4AD.**

22-YEAR-OLD male into all Rock/Metal and some Goth, seeks intelligent, humorous like-minded females to write to/meet. Redheads most welcome (specially six foot redheads!) Photo if possible. But personality a must. If you haven't got a sense of humour then don't bother. **Lindsey Caldwell, 18 Ladywind, Cupar, Fife, Scotland KY15 4DE.**

BORED, FRUSTRATED male, 32, needs female to cheer him up/go to gigs etc into most HM. And, I also work on the merchandising side. So a picture may get you a freebie T-shirt. **John Lawrence, 130 Corporation St, Stratford E15, London.**

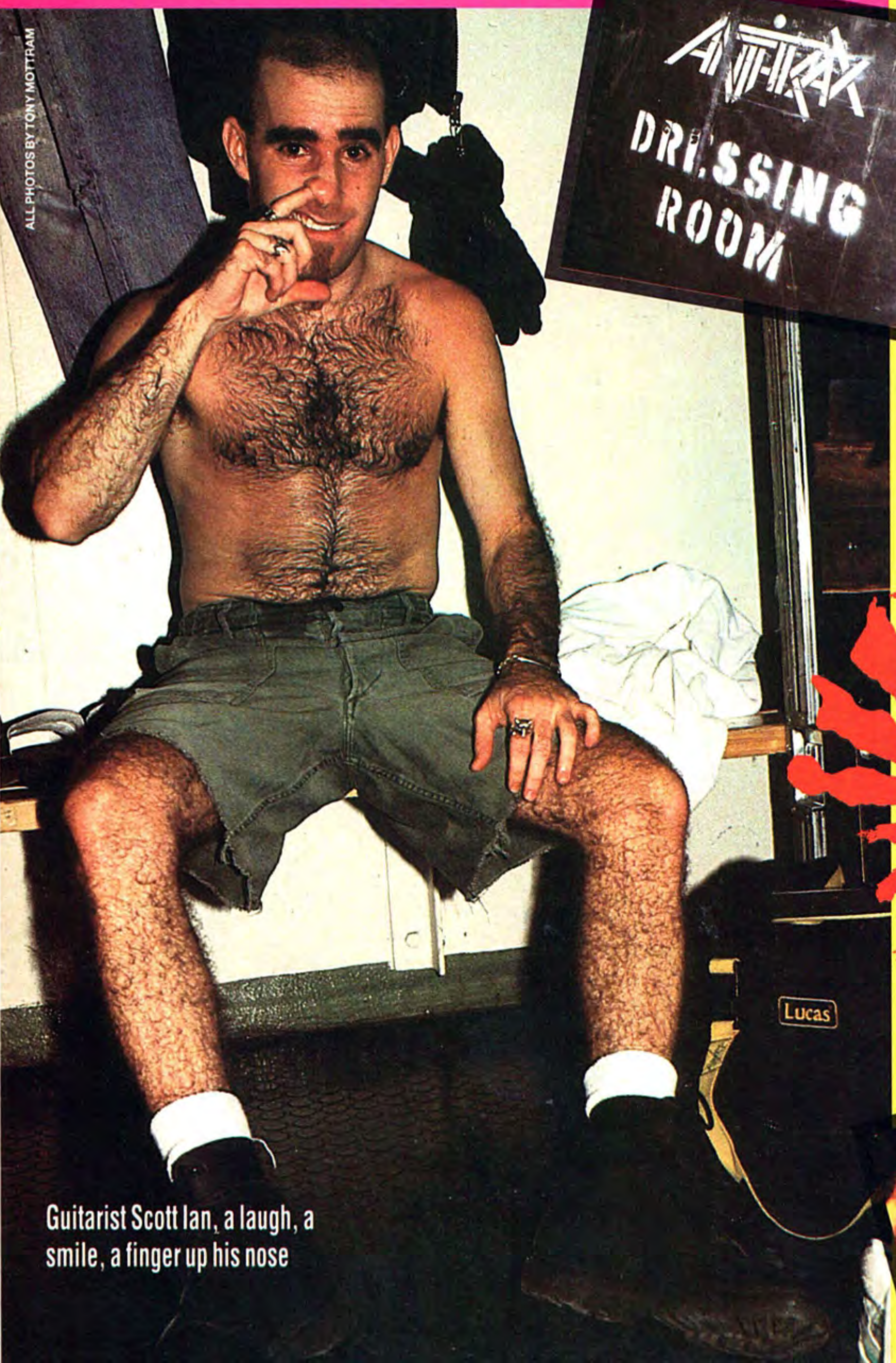
HI THERE. I'm a 16-year-old female looking (no luck yet), for a good looking, long haired male from the Gateshead or Newcastle area, 17+ who is into Motley Crüe, Iron Maiden, Yngwie Malmsteen, Skid Row, Aerosmith, Thunder and FNM. Please send photo. **Sharron Chipchase, 11/12 Landsdowne Crescent, Gosforth, Newcastle, Tyne And Wear NE3!HS.**

MUSCLEBOUND MALE, 17, into Megadeth, Aerosmith, Anthrax, etc, seeks intelligent, nubile nymphet 16-20 for long term correspondence leading to possible marriage, children etc. Must have good sense of humour. **Tom, Brookside Farm, Birch Cross, Marchington, Staffs**

Persistence Of Sweat

We're backstage at an ice hockey rink in grey and gloomy Gothenburg, Sweden. It's the first leg of the Iron Maiden/Anthrax world trek and the backstage banter and in-jokes are flowing like beer specially imported for the occasion.

ALL PHOTOS BY TONY MOTTRAM



Guitarist Scott Ian, a laugh, a smile, a finger up his nose

OUT BACK

"HEY, NICKO! Shut up, man! Just shut up. We're trying to think in here!" screams Joey Belladonna down the corridor. We're backstage at an ice hockey rink in grey and gloomy Gothenburg, Sweden. It's the first leg of the Iron Maiden/Anthrax world trek and the backstage banter and in-jokes are flowing like beer specially imported for the occasion. Nicko is doing an interview for MTV, Anthrax are answering questionaires for someone or other and Bruce Dickinson's tights are spinning on the Fast Coloured cycle in the portable washing machine in the hall.

This is life on the road for the two bands for the next few months. The tour, which started as a paltry 45 dates ending up in the States, is getting longer by the day - already extended by ten shows. Anthrax and Maiden may have liked each other when they set out but, by the end of this slog, they'll be blood brothers and thicker than thieves.

In the Anthrax zone before showtime, Danny Spitz is crouched in a corner, solo-ing and riffing on his Flying V for a good hour. With an intense expression he follows his every lick through headphones as drummer Charlie Benante picks up a guitar to jam along with bassist Frank Bello. Through a myriad of riffs eventually emerges a Thrashier reading of Maiden's opener 'Tailgunner'. Meanwhile, guitarist Scott Ian unearths all manner of delights from his tour trunk - a pair of oversize underpants, a Bart Simpson mask, a joke shop farting whoopee cushion and the essential cling film roll. He hurriedly joins vocalist Joey Belladonna at the food table, scrabbling turkey into sandwiches for the bus journey to Stockholm later that night.

It's beyond Rock 'n' Roll and into well-organised routine already.

Sweat explodes from behind Charlie's drumkit, Scott Ian strides mercilessly from one stage level to another. Anthrax are in full flow...

TIME
MADHOUSE
CAUGHT IN A
KEEP IT IN
GOT THE TIME
N.F.L.
BELLY
ANTISOCIAL

I'm THE MAN
I AM THE LAW

BELOW: In front of the audiotorium, Swedish Anthrax fans spend a month's wages for a shirt

RIGHT: Drummer Charlie Benante shows off his versatility with his customised Flying V

BELOW: Backstage, Frank Bello demands bigger wimmin in an untypical display of Rock excess

OUT FRONT

THE CROWD in Gothenburg are piled high around the stadium. They're young. They're raring to go. They're smashing their seats and heading for the front as the clock insignia from Anthrax's 'Persistence Of Time' album cover begins to spin and light up. As the skeleton hands rotate the momentum picks up and a backdrop of rampant clocks brings the crowd to an arm-waving frenzy for the album opener 'Time'.

Frank Bello leaps from one side of the stage to the other, inviting the audience to reach fever pitch as sweat explodes from behind Charlie's drumkit and Scott Ian strides mercilessly from one stage level to another. Danny Spitz is the figure of controlled guitar power, while Joey Belladonna beckons and cajoles as the sound whirs and grinds. So far on the tour the set has changed every night and Anthrax show their versatility yet again with a powerhouse performance which includes 'Caught In The Act', 'Keep It In The Family', the blood rush of their brand new single 'Got The Time' and a closing cover of Nicko McBrain's old band Trust's 'Anti-social'. During the band/audience interplay on 'Anti-social' a sea of arms reaches towards the stage as Anthrax reach a climactic crunch and the stage prop clock swings ever onwards.

Regrouped for the encore, with Joey on drums, Danny on guitar and giant dildo, and Frank, Charlie and Scott taunting the audience like radical Rap homeboys they deliver 'I'm The Man' with total disrespect to tradition, quickly reverting to their normal attire for a closing 'I Am The Law'. The mood is triumphant, the audience beat their seats, down at stage front T-shirt-wearing enthusiasts sit bemused on the floor, sweating, jubilant and fulfilled.

Joey Belladonna seizes the drumstool for 'I'm The Man'

OUT OF CONTROL

THERE'S A feeling of jubilation backstage. In the inner sanctum of Anthrax's dressing room, Scott Ian slouches in the corner stripped to his shorts, while Danny and Joey quickly disrobe into their black towelling, monogrammed Anthrax dressing gowns in an effort to make it into the showers first. It's bath night in Sweden and it's open house at Anthrax's place as Maiden new boy guitarist Janick Gers wanders in to give the thumbs up and a gaggle of local fans attempt to get candid shots.

"That felt really good," enthuses Frank Bello. "What was it like out front?" he quizzes, keen to see that the group's wildcat energy had come across. Sure enough it had. Anthrax were going for it with passion and conviction and the audience had quickly latched on to the group's honesty.

There's little in the way of Rock 'n' Roll excess in the Anthrax camp. A well-travelled salad stares from the table of food. "It's been on the road all tour with us so far!" remarks Scott as Frank opens a packet of M's, hoping that they're something like the M&M's back home in America. With a cough he reveals that they're not.

Charlie tries to complete a list of his favourites of the year, mulling over what was the best remix, as the group retire to the portable canteen that serves a three-course meal for the road-weary groups, crew and associated hangers on. It's a strange environment but one which Anthrax seem pretty much at home with already. It's that adjustment to this mobile environment which lets them communicate better with the audience, the unreal world of continual travel fast becoming a source of bizarre jokes and strange rituals.

"That was a blast!" Frank and Charlie hit the tunnel after showtime

I bet he uses Harmony hairspray: Joey Belladonna hits the shower

Anthraz: They came, they saw, theysweated (l to r): Charlie, Joey, Danny, Frank and Scott

Danny 'King Dong' Spitz unleashes his King Size guitar tuner during the encore

In the hallway amid autograph-hunting fans, Anthrax enthuse over their performance, as one of the Maiden clothes crew reveals the problems of washing Nicko's skin-tight leotards.

Washed and watered, Anthrax are hanging out waiting for the next coach trip - a three-hour journey to Stockholm. It's already 11 o'clock and Maiden are still going for it out front.

"We're really looking forward to getting over to England and playing there again." enthuses Frank Bello, amid a riot of chuckles in the background. There's wacky work afoot as Frank gushes over the new album and their hopes for the new single, 'Got The Time'. In mid-sentence the remains of the turkey whizzes past his head as collected band members and road crew quickly disappear into the toilets to avoid the inevitable repercussions.

Frank obliges, pitching the turkey like an American Football pro. The table of food becomes fair and decent weaponry as the backstage area is turned into a battleground. An uneasy peace is sealed and that ever-present salad is packed away again, ready for its journey to Stockholm.

The fun and fiery power of Anthrax is part and parcel of their approach to music. They're regular guys making a noise as vibrant and emotive as anything in the '90s. 'Persistence Of Time' being, undoubtedly one of the albums of the year. Don't miss them when they play the UK, they're on form and preaching a frenetic gospel of volume. And, hey, if you get a chance to talk to them... ask how that salad's doing!

Dressing room feedtime just before the turkey rediscovered its wings

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'GATOR DATER AGENCY

IS YOUR name on this hallowed page? Have you been spotted out and about wearing an embarrassing pair of flares? And has someone fallen in love with you because of it? Study our series of heartbroken pleas from long lost lovers. The future could be a-changin'.....

DATE: 1988 - I think!
VENUE: *The Arena* programme on Heavy Metal - the scene of Donington in between Napalm Death and Maurice Jones' tour of the dressing rooms.
MESSAGE: You were the girl walking towards the camera. You had long blonde hair, a denim jacket and a large circular earring in your right ear. Please get in touch. The mere sight of you left me speechless.
FROM: Matt, 29 Highfields, Nettleham, Lincoln LN2 2ST

DATE: I8.8.90
VENUE: Donington
MESSAGE: To the girl wearing glasses, plus a white Donington T-Shirt who sat on my shoulders, you left before I could get any information, you got a kiss from me as you left. I would like to give you a big sloppy kiss this time, and just make it last a bit longer than last time? Is this love?
FROM: Neil, the shoulders you sat on, at 107 Salisbury Road, Grays, Essex.

DATE: 5.8.90
VENUE: Love/Hate at King Tut's
MESSAGE: To the two thrashers from Cumbernauld wearing blue lumberjack shirts, the one with black hair was wearing a Metallica cap, the other called McCloskey had blonde hair and got pissed and missed the concert, we came in and got you to the bus stop because you couldn't walk.
FROM: Aidy or Brian, 39 Broompark Drive, Dennistown, Glasgow G31 2JB.

DATE: I7.9.90 at 5.45PM
VENUE: Outside a pub in Nenagh
MESSAGE: Two long-haired Rockers (brown and black haired) in the back seat of Slattery's bus to London. Brown haired guy went into the pub for a minute. You were communicating out the window to us, the two sexy girls (blonde, brown haired). Get in touch, now.
FROM: Sinead and Fiona, 1 Millview, Toomevara, Nenagh,
Co Tipperary, Ireland.
DATE: I8.8.90
VENUE: Donington, during Thunder and The Quireboys.
MESSAGE: The guy with the red hard hat saying "Dez on Tour '90". I'd like to get to know you, I was standing next to you, I was wearing black lipstick and was with two other girls.
FROM: Eden, 23d Netheshall Gardens, Hampstead, London NW3 5LR.

DATE: 8.9.90
VENUE: Birmingham City Centre outside "Alive".
MESSAGE: To the guy wearing long coat and black hat. You came over to talk to me but changed your mind, you said I was "with Mother". Surprise I was not with Mother. I was wearing black.
Please get in touch - You're too sexy!
FROM: Sarah, 102 Dormington Road, Kingstanding,
Birmingham B44 9LD.

DATE: 4.8.90
VENUE: Mildenhall Rock and Blues Festival.
MESSAGE: Long dark haired sexy Zodiac Mindwarp'ish male with silver tankard, tent with writing all over, including FOAD, on back red Kawi 900? (not sure about make). You said 'hello' while walking around campsite, laughed at each other all day. Watched you pack your tent up Sunday morning. Named you 'shag on wheels' Would like to find out more (also saw you at Donington in campsite).
FROM: Gail, 25 Moorlands Crescent Mount, Huddersfield, West Yorkshire HD3 3UF

DATE: 4.8.90
VENUE: Mildenhall Rock and Blues Festival.
MESSAGE: Martin Bradley from Carlisle promised you'd write to me and meet me at Donington, you did neither. Saw some of your friends at Donington but I was too ill to speak to them or follow them, pretty pissed off. Please write, your friend Michael took a photo of us, I want a copy!
FROM: Gail, 25 Moorlands Crescent Mount, Huddersfield,
W Yorkshire HD3 3UF

DATE: I8.8.90
VENUE: Donington
MESSAGE: Jackie and Francine, living in London, contact us, the guys you couldn't understand but were glad to let you lean on them. Met during the Thunder set and went for water? after The Quireboys.
FROM: Robin and Brian, wearing leather jackets, one had hairspray on while the other got water. 55 Blake Street, Broughty Ferry, Dundee.

DATE: 24.9.90
VENUE: Iron Maiden at Kings Hall, Belfast.
MESSAGE: To a girl with black blondish hair, white blouse and a scarf round your neck. You were laughing at four guys headbanging and then you joined us for a while. We were at the left hand side of the hall beside a pillar.
FROM: Rab, the guy with the fringed leather jacket, black jeans with a Guiness beer mat on left leg,.56 Drummaul Park, Randalstown, BT4I 3AS.

Mindwarp'ish: Shag on wheels?

DATE: 13.9.90
VENUE: Magnum, NEC
MESSAGE: To the guy on the station after the gig who looked like Tony Martin from Sabbath. You got on Birmingham New Street train and sat near to me. You got off at Birmingham and ran to catch another train. The girl in the black hat, with long blonde hair wants to know who you are. Please get in touch if you're single and interested!
FROM: Lynzi Haynes, 85 Merritts Brook Lane, Northfield, Birmingham B31 1PP or Telephone 021 477 8664.

DATE: 28.9.90
VENUE: SHEFFIELD, village near Barnsley.
MESSAGE: Kerry, you answered my ad for Alice Cooper freak (issue 54) but you didn't send me your address. Please do so!
FROM: House of fire, John, I5 Wimbledon Road, Camberley, Surrey GUI5 4AY.

DATE: I8.8.90
VENUE: Donington
MESSAGE: To the three guys on coach 166. On the way home you sat one row from the back. There were three girls, one sat at the back and two in the seat in front. Two of you got off the coach at Edgware Road, Maida Vale, and one of you lent us his jumper as we were cold.
FROM: Sharon Welch, 63 Kilrallock Street, London W10 4HY. Tel: 081 969 7733

DATE: I8.4.90
VENUE: National Express Coach going from Manchester to Nottingham.
MESSAGE: Darren and Simon, remember Sarah? You sat in front of me on the coach. You'd been up to Blackpool, I was going to Nottingham to stay with a friend. I also bought you both a drink in Rock City on the Friday. I was just wondering what you were doin' and I'd like to claim that drink back sometime!!!
FROM: Sarah, I9 Cherry Tree Lane, Romiley, Stockport, Cheshire, SK6 4HB.

DATE: 30.9.90
VENUE: Self Build Home Exhibition (exciting huh?), Alexandra Palace, London.
MESSAGE: I'd like to hear from the girl in the Aerosmith/Poison jean jacket. If you saw me I was wearing a Guns n' Roses T-Shirt and black leather. Interested?
FROM: Graham, another Aerosmith fan, 12 Ashburnham Gardens, Upminster, Essex.

DATE: 24.9.90
VENUE: Wolfsbane/Iron Maiden - Kings Hall, Belfast.
MESSAGE: To Gavin, tall, long brown hair and black leather jacket. Remember Kay? brown hair, slashed jeans and black/bleached shirt. I talked to you near the end of the night. If interested...
FROM: Kay Willis, 6 Ardgreenan Gardens, Belfast 4, BT4 3FR

DATE: 7.9.90
VENUE: Koolers, Merthyr Tydfil
MESSAGE: Tall boy with mohican. Dancing to Red Hot Chilli Peppers. I love you.
FROM: A secret admirer who's always dancing behing you.

DATE: 30.9.90
VENUE: Porthcawl Fair-Ground.
MESSAGE: Pip, long blonde hair and red van! Please contact the girl with long black hair, Maiden T-Shirt and denim. I was with two friends, one of which asked your name. Please get in touch.
FROM: Sam, 9 Adare Street, Ogmore Vale, Bridgend, Mid Glam, S Wales. Tel: 841272

DATE: 6.6.90
VENUE: Annihilater at the Marquee.
MESSAGE: The bloke with the Great White T-Shirt, I also saw you in W. H. Smith, Liverpool St. Station, 1.10.90, you asked me if we had any books on musical instruments. Your two mates were wearing a Mordred T-Shirt and an Annihilator T-Shirt, you said you were on the Faith No More video on the second song.
FROM: Yvonne, 51 The Glade, Clayhall, Essex 1G5 ONQ

PAAARRTY!!!!

Road Tales of the rich (-ish) and famous! THE QUIREBOYS reveal their fetish for live albums - on the release of their own set 'Live Album (Recorded Around The World)' - plus a secret love of some band called The Rolling Stones...

"'Get Your Ya Ya's Out' by the Stones is quite simply the definitive Rock 'n' Roll album. No overdubs and loads of mistakes, but a great feel and a great groove on every track. The greatest Rock 'n' Roll band in the world at their best."

PAARRRTTY!!!

GRIFF

What's your favourite live album and why?
I have three favourites. Thin Lizzy's 'Live And Dangerous', The Rolling Stones' 'Get Your Ya Ya's Out' and AC/DC's 'If You Want Blood'.

Where and when did you hear it and what were you doing at the time?
Probably in my room bored because I wasn't allowed to go to the pub.

How did the live material compare to studio versions?
The live material was different, which was great, otherwise there wouldn't have been any point.

What do you think of overdubs on supposedly live albums?
It's not such a bad thing if it enhances the quality. The point of a live record is not to sound like the studio versions, but it's also to capture the spirit of the live show. So, if an overdub will improve it, why not?

While you were recording your own live album did you feel any extra pressure?
We recorded our Hammersmith show, but at a big gig like that, the last thing you want to worry about is whether it's being recorded.

What's the best gig you've played so far?
Castle Donington '90.

What's the most memorable gig you've been to?
Thin Lizzy at Reading, their last gig, and Aerosmith at The Marquee this year.

NIGEL MOGG

What's your favourite live album and why?
UFO's 'Strangers In The Night'. Vocalist Phil Mogg is my uncle.

Where and when did you hear it and what were you doing at the time?
I heard it at home the first week that it was out. I used to listen to it every night when I got home from school.

How did the live material compare to studio versions?
On this album you really feel the energy of a live show. Some of the songs ran into each other and others were quite different from the studio versions. I think Michael Schenker's solos were better live.

What do you think of overdubs on supposedly live albums?
I don't really agree with it, but I can understand it if you've got a great live track with one really bum note. You may need to tidy it up.

While you were recording your own live album did you feel any extra pressure?
No, not really. Onstage I totally forget that we were recording.

What's the best gig you've played so far?
I'm not sure. We've had a great year. Maybe with the Stones in July or Donington in August. But then, we did a lot of great club gigs. It's hard to remember.

What's the most memorable gig you've been to?
Probably my first ever gig. It was Queen at ally Pally in 1979 on their 'Live Killers' tour.

CHRIS JOHNSTONE

What's your favourite live album and why?
'Get Your Ya Ya's Out' by The Rolling Stones.It's quite simply the definitive Rock 'n' Roll album. No overdubs and loads of mistakes but a great feel and a great groove on every track. The greatest Rock 'n' Roll band in the world at their best.

Where and when did you hear it and what were you doing at the time?
I first heard it years ago when I was at school.

How did the live material compare to studio versions?
Every track is different to the studio version which I think is important in a live album. Rockers like 'Street Fighting Man' and 'Honky Tonk Woman' are more aggressive.

What do you think of overdubs on supposedly live albums?
Overdubs on a live album are a complete waste of time.

While you were recording your own live album did you feel any extra pressure?
Obviously you're conscious of the fact that you're being recorded and at first I used to try to play better but, in fact, I probably made more cock-ups than usual.

What's the best gig you've played so far?
It must be Donington.

What's the most memorable gig you've been to?

Led Zeppelin at Knebworth in 1979. They were terrible.

SPIKE

What's your favourite live album and why?
'Janis Joplin Live In Concert'. She was just the best female singer of all time.

Where and when did you hear it and what were you doing at the time?
I heard it through my older sister when I was 12 years old.

How did the live material compare to studio versions?
Every song she introduced live has the feeling of something very special happening at that time. Both the live and studio versions have the same feel to me.

While you were recording your own live album did you feel any extra pressure?
No, none at all.

What's the best gig you've played so far?
This August at the Monsters Of Rock Festival, Castle Donington. Also with The Rolling Stones at St. James Park in Newcastle at St James Park. That's my home town.

What's the most memorable gig you've been to?
LA Guns, the Quireboys, Enuff Z'Nuff in America this year. The party lasted the entire tour. Three months of the most memorable fun in my life - I think!

RUDY RICHMAN

What's your favourite live album and why?
Little Feat's 'Waiting For Columbus', it has spontaneity.

Where and when did you hear it and what were you doing at the time?
I really don't remember.

How did the live material compare to studio versions?
The live versions were much looser.

What do you think of overdubs on supposedly live albums?
I really don't agree with any overdubs on live albums.

While you were recording your own live album did you feel any extra pressure?
No, not at all.

What's the best gig you've played so far?
Donington this year.

What's the most memorable gig you've been to?
The Rolling Stones.

GUY BAILEY

What's your favourite live album and why?
'Get Yer Ya Ya's Out' from the Rolling Stones. Just classic.

Where and when did you hear it and what were you doing at the time?
I was skiving off school.

How did the live material compare to studio versions?
They were great and quite different.

What do you think of overdubs on supposedly live albums?
A load of bollocks!

While you were recording your own live album did you feel any extra pressure onstage?
None!

What's the best gig you've played so far?
The Hammersmith Odeon earlier this year, when we used string and horn sections.

What's the most memorable gig you've been to?
The late Muddy Waters in Hanley in about 1978.

The Quireboys (right): Showing the full effects of being road weary, tired and emotional. It's all in the cause of Rock 'n' Roll, mate!

AND NOW, RAW SELECTS TEN OF THE BEST LIVE ALBUMS OF ALL TIME

RETNA

Big pic: Led Zep letting the Song Remain The Same. Below left: Thin Lizzy and below right: Status Quo

PETE CRONIN

ve: AC/DC in full bloodletting
le. Right: Whitesnake get live in
Heart Of The City (well,
mmersmith to precise)

'Live And Dangerous' - THIN LIZZY (Vertigo, 1978)

DOUBLE LIVE effort recorded at The Rainbow in London and featuring all of Lizzy's most memorable songs. The band's line-up at the time was Phil Lynott (bass/vocals), Brian Robertson/Scott Gorham (guitar) and Brian Downey (drums).

'Strangers In The Night' - UFO (Chrysalis, 1979)

RECORDED In Chicago, this pulsates with atmosphere and vibrancy. Features the line-up of Phil Mogg (vocals), Michael Schenker (lead guitar), Paul Raymond (keyboards/rhythm guitar), Pete Way (bass) and Andy Parker (drums).

'Unleashed In The East' - JUDAS PRIEST (CBS, 1979)

SLAMMED DOWN in Japan, many people question how 'live' this actually was and claim the presence of obvious studio overdubs. Nonetheless it captures Priest in peak condition. Features the line-up of Rob Halford (vocals), Glenn Tipton/KK Downing (guitar), Ian Hill (bass) and Les Binks (drums).

'If You Want Blood...You've Got It' - AC/DC (Atlantic, 1978)

ONE OF great live bands caught in their element, careering through the likes of 'Whole Lotta Rosie'. A fitting epitaph to the late Bon Scott's talents. Features the line-up of Bon Scott (vocals), Angus Young (lead guitar), Malcolm Young (rhythm guitar), Phil Rudd (drums) and Cliff Williams (bass).

'Live After Death' - IRON MAIDEN (EMI, 1985)

DOUBLE LIVE affair primarily recorded at Long Beach Arena, California. The best of Maiden in monstrous Metallic form. Features the line-up of Bruce Dickinson (vocals), Adrian Smith/Dave Murray (guitar), Steve Harris (bass) and Nicko McBrain (drums).

'Live' - STATUS QUO (Vertigo, 1977)

ACCORDING TO aficionados, this recording (made at the Glasgow Apollo) represents Quo at the peak of their bedemined creativity. And most of Side Two features '4500 Times', described by Quo fanatic Dave Ling as "their best song". Features the line-up of Francis Rossi (vocals/lead guitar), Rick Parfitt (vocals/rhythm guitar), Alan Lancaster (bass) and John Coghlan (drums).

'Live In The Heart Of The City' - WHITESNAKE (Liberty, 1980)

'THE CITY' in question is London. The venue is the magical Hammersmith Odeon, at that point the 'Snake's home-from-home. And the power, passion and emotion of the evening is felt in every groove and utterance. Features the line-up of David Coverdale (vocals), Bernie Marsden/Mickey Moody (guitar), Neil Murray (bass), Ian Paice (drums) and Jon Lord (keyboards).

'All The World's A Stage' - RUSH (Vertigo, 1976)

THE FIRST of three Rush double live LPs to date, this one was recorded in Toronto and features the band's early, Zeppelin-esque work delivered with almost supernatural power and precision. Features the line-up of Geddy Lee (bass/vocals), Alex Lifeson (guitar) and Neil Peart (drums).

'The Song Remains The Same' - LED ZEPPELIN (Swan Song, 1976)

THE SOLE official live work from Zeppelin, and if perhaps the band were not at their best on this North American recording, nonetheless their unique charisma is still omnipresent. Features the line-up of Robert Plant (vocals), Jimmy Page (guitar), John Paul Jones (bass/keyboards) and John Bonham (drums).

'Made In Japan' - DEEP PURPLE (Harvest, 1973)

MANY PEOPLE'S choice as the greatest live album of all time, this Japanese recording of the classic Mk II line-up really does capture the band at the height of their considerable energies and attitude. Features the line-up of Ritchie Blackmore (lead guitar), Ian Gillan (vocals), Roger Glover (bass), Jon Lord (keyboards) and Ian Paice (drums).

JOHAN VOGEL

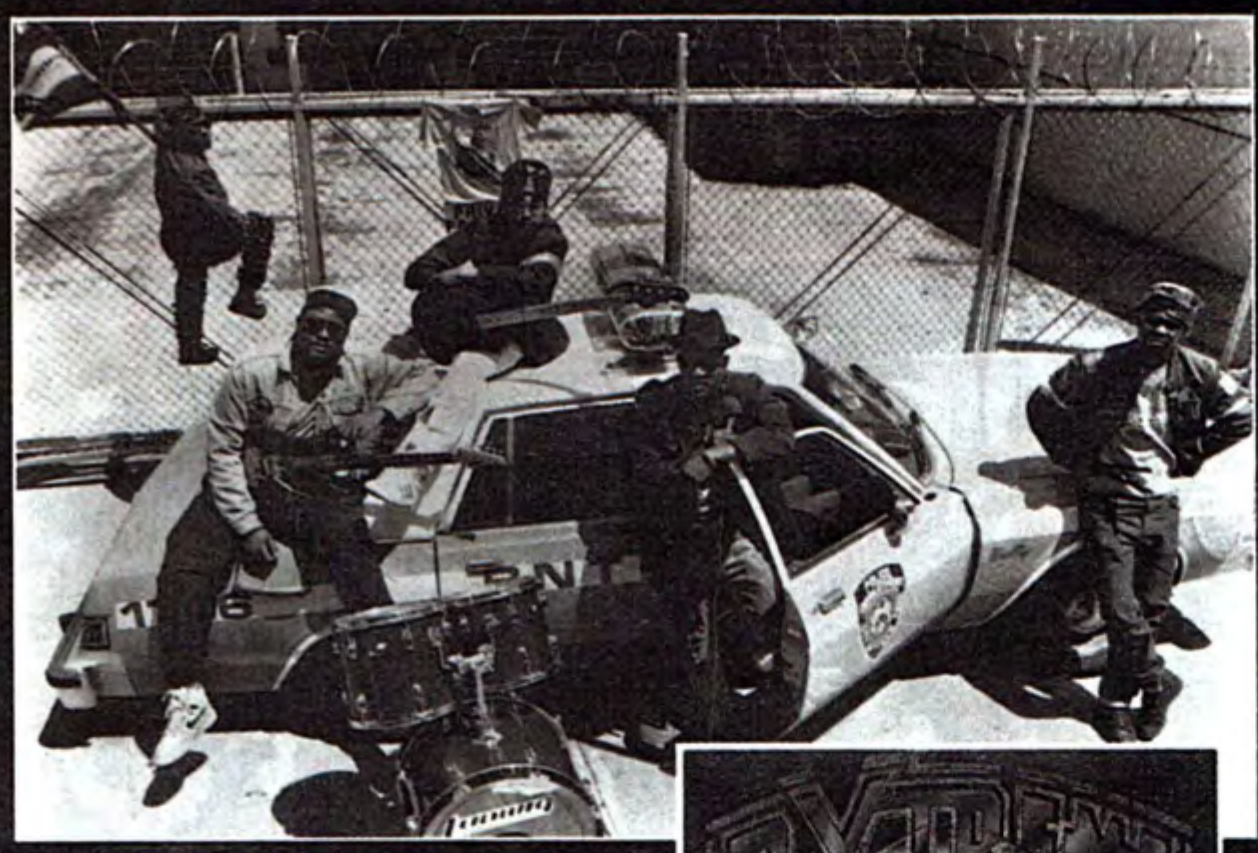
Iron Maiden giving it the full quota of maximum overdrive in the cause of Metal

COMPETITION ★

WANNA check out these hot items? We've got one set of these ten LPs to give away to the lucky person who can correctly answer the following question:

Which band recorded a mini live album called 'Live ?!@* Like A Suicide'?

our answer on a postcard or the back of an envelope (together with your own name and address) and send the entry to: **RAW Lives, PO Box 38U, London W1V 38U**.



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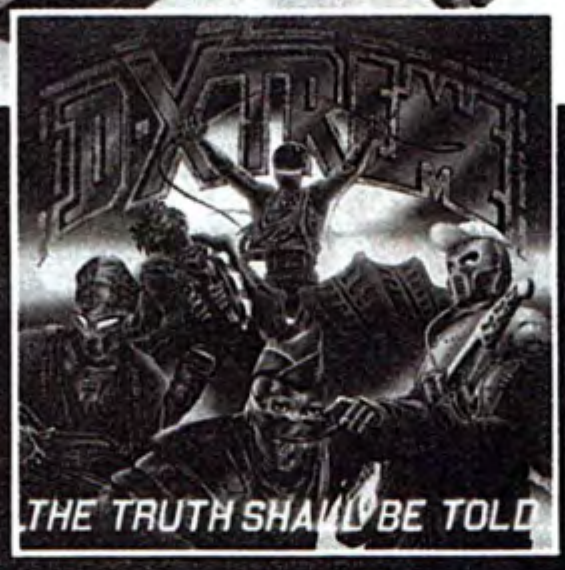

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RAW FLASHES

HOUSE OF THE RISING SEB

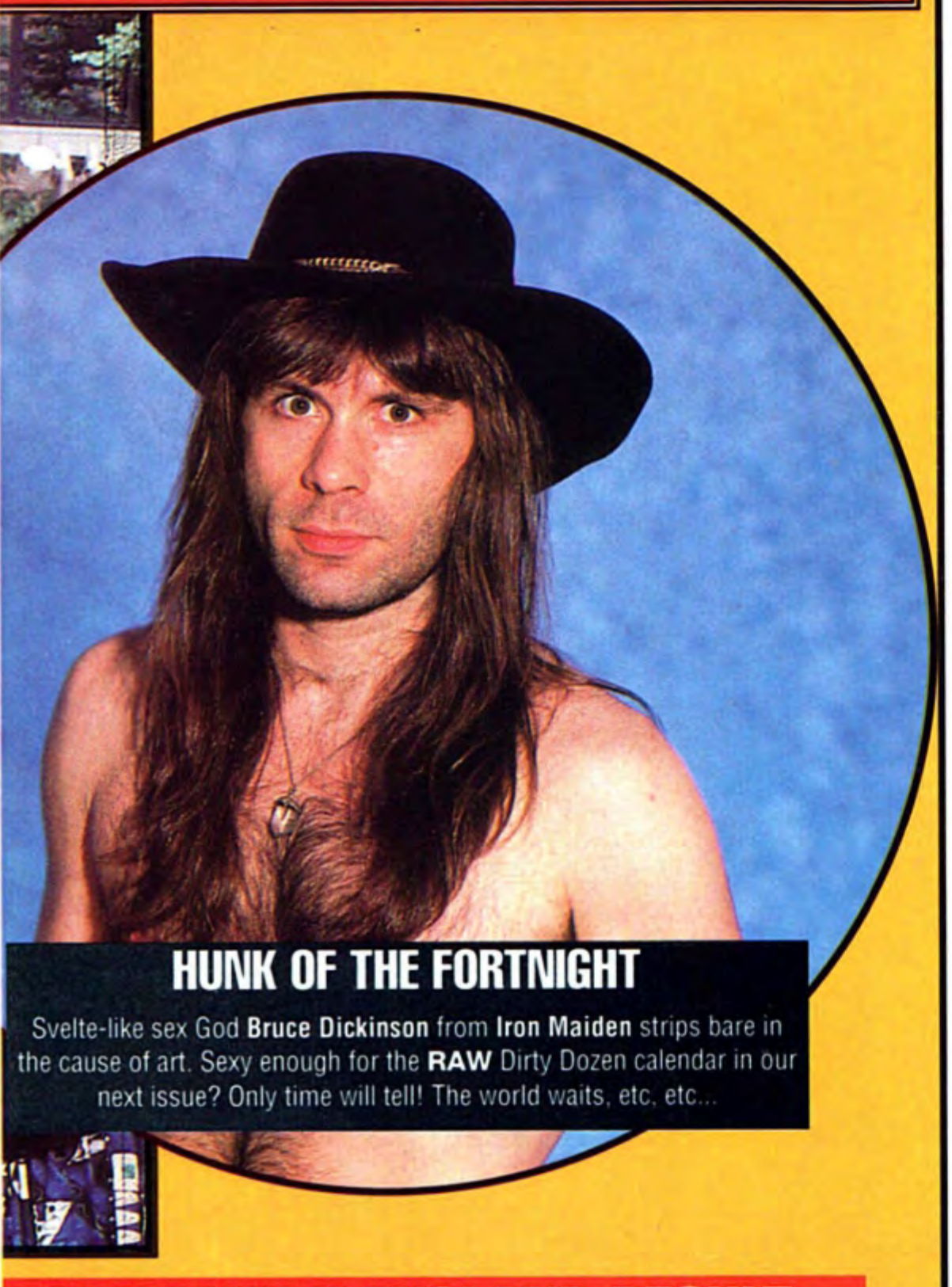
Sebastian Bach mobbed on the meanstreets by a gaggle of screeching fans. Anyone knowing the whereabouts of the **Skid Row** man's flowery tank top should contact us here at **RAW.** All letters treated in strictest confidence

ROCK SPORT MEMOIRS: THE 'STARS' TRYTO REMEMBER THE WES

Rudolf and Michael Schenker are convinced that Germany won by two goals

BERTRAND ALARY

Ian Gillan goes for the one apiece score draw



HUNK OF THE FORTNIGHT

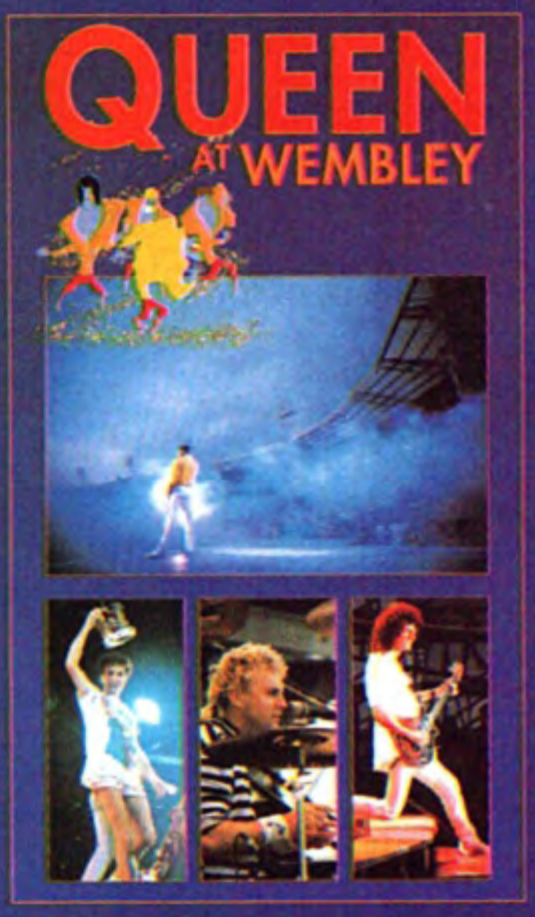
Svelte-like sex God **Bruce Dickinson** from **Iron Maiden** strips bare in the cause of art. Sexy enough for the **RAW** Dirty Dozen calendar in our next issue? Only time will tell! The world waits, etc, etc...

T GERMANY V ENGLAND RESULT

BERTRAND ALARY

Kreator are convinced it was a goal-less dabacle

QUEEN
AT WEMBLEY



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ROGUES GALLERY

WARRANT's "very, very fertile" vocalist JANI LANE and "drunk bass player" JERRY DIXON are currently sending cash registers into overdrive with their 'Cherry Pie' LP. Read on for tales of Jack Daniel's, feuds with Kiss man Paul Stanley and seedy exploits in the Hollywood Wax Museum. . .

Full name and nickname?
Jani: My stage name is Jani Lane, my real name is John Oswald and my nickname's Asshole. Why Jani Lane? People used to call me Johnny and when I moved to Los Angeles I thought that there'd be a million Johnnys playing there. So I spelled it J-A-N-I. When I got to LA I joined a band called Plain Jane, so everybody just mispronounced it. But most people call me Asshole anyway.
Jerry: Jerry Lawrence Dixon, nicknamed Dumpster. Why? I was caught behind a club one night with some chick by a dumpster and it stuck.

Date and place of birth?
Jerry: September 15, 1957. I grew up just outside Pasadena in California.
Jani: February 1, 1964 in Ackron, Ohio. Yeah, I'm over the hill but still very, very fertile. In a songwriting sense...

Current home?
Jani: Sherman Oaks, Los Angeles, but I'd like to move to Malibu Beach.
Jerry: We all live around Sherman Oaks, I'm right down the street from Jani, Erik (Turner, guitar) and Steven (Sweet, drums) live together, so we all hang out together even when we're off the road. It's like a family (The band is completed by guitarist Joey Allen). I don't really know too many people outside of the band because I've been in Warrant for so long.

Which team do you support?
Jani: Lots of 'em. Right now it's (American) football season, so mainly I'm a Cleveland Browns fan.
Jerry: I like the Cleveland Browns too.

What car do you drive?
Jerry: A four-wheel-drive truck. I'm the kind of guy who likes to go over kerbs when they're driving fast. If there's a hole in the road I go through it, and I like to make my own parking spot!
Jani: I have a 1987 four-speed black convertible.

Do you get on with your parents?
Jani: They've become very supportive since I've been able to help them to pay their bills and now we get on fine.
Jerry: Mine didn't encourage me too much in the beginning. My Mum was always fine with the music but she didn't like long hair. Now, though, we get along great.

Which film would you most like to be in, and why?
Jerry: I'd like to play a murderer or something. A psychopath, because I'm like that in real life...especially if I'm drunk.
Jani: I like acting and I had a small speaking cameo in a movie called *Bodyguard*. I'd had some acting experience because I'd taken a scholarship at Penn State University, so they gave me a few lines. Next time it might be a real role!

If your house caught fire, which posession would you save first?
Jani: My ass! (laughs) Gee, probably all my Gold and Platinum albums. I'm not very materialistic.
Jerry: My dog, my cat and my girlfriend.

If you gave up the music business what would you do?
Jerry: I'd probably open a business, preferably my own. I couldn't work for anybody else.
Jani: I don't think I ever would. I might eventually retire from actually performing, but I think I would always have something to do with the music business whether it would be production or actually working at a record label. I'd like to be involved with music for the rest of my life.

When did you last have your hair cut?
Jani: About six months ago. I get the ends trimmed from time to time but that's about it.
Jerry: Last month, just the ends.

Jani (left) and Jerry

Describe yourself in three words
Jerry: Drunk bass player.
Jani: Disorganised. I'm real creative and I tend to forget about everyday things. And I'd like to think I was literate.

Where, when and at what age did you lose your virginity?
Jani: That's tough - I know it wasn't spectacular. When you lose your virginity it's probably the most unpleasant sex you ever have because you're really nervous. I've probably tried to black it out from my memory, but I suppose I was 16.
Jerry: On the steps of my junior high school. I was about 14.

What's the last thing you do before you go onstage?
Jani: Every night it's the same. I get dressed and on my way out of the door to the stage I'll drink either a shot of Tequila or a shot of hot Sake. Sake is my favourite drink in the whole world.
Jerry: I do a shot a Jack Daniel's. We don't go onstage drunk, but one shot gets you just in right the mood for getting out there.

What was the last toy you played with?
Jani: A gas scooter; they're like skateboards. You stand on 'em and ride 'em around when you're drunk.
Jerry: I have a remote controlled car and I like to go out and drink beer and run it into the wall and stuff.

PICTURES DAVID WILLIS

RAW

WARRANT

(l to r): Erik Turner, Steven Sweet, Jani Lane, Jerry Dixon and Joey Allen

If you were a woman, who would you be?

Jani: Jeez, I've never considered the possibility. I'd definitely be a career-minded woman. I have respect for women in general, which is something that's not really known. We always get stereotyped as sexist, male chauvanist pigs and I don't think that a lot of the people who call us that even understand the definition. If anyone takes the time to listen to the records they'll realise that more than half the songs are actually pro-women, and not just saying they're equal to men. You want titles? 'Blind Faith' and 'Bed Of Roses', even 'Love In Stereo' is a female-dominant song.

Jerry: That's a weird question. Probably Hugh Heffner's wife Kimberley Conrad. She's got money, she's smart and she's beautiful.

Where do you get your clothes from?

Jerry: Wherever. I have no dress sense whatsover.

Jani: A designer called Heidi Richman works with us. When we tour I just wear what's comfortable, something like a pair of rubber pants, but when we're doing something like a video we suggest a theme and she comes up with the designs.

Would you shave your head for charity?

Jani (after a pause): I don't think so, though I do consider myself a charitable person. I don't think shaving my head would solve the problem, though I would shave my head to make a point against something like censorship if that's what it took.

Jerry: Fuck no. We'd do a show for charity but that's about it.

What are your views on groupies?

Jani: They're great. It's very flattering that some of these girls do to try to meet you.

Jerry: I love 'em, they keep us alive. They're band aids, really.

Which part of your body would you most like to change?

Jani: I'm pretty happy the way I am though maybe I'd like bigger thighs.

Jerry: Probably my stomach. It's getting fatter from drinking too much.

Who is the most egotistical dickhead you've met in Rock 'n' Roll?

Jerry: Paul Stanley of Kiss. We toured with them for six weeks and they kept ignoring us. I thought that was very rude. At the last show he said 'Hey, great tour' and we all thought 'Aaah, fuck you'.

Jani: Usually you meet someone once and they're complete assholes and then you meet 'em again a few months later and they're nice. A perfect example is Paul Stanley, who I'm now friends with.

Proudest moment of your life?

Jani: I'm very proud of the band and what we've accomplished and the fact that we've kept our feet on the ground.

Jerry: When the lights go on during the song 'Heaven' (a US No.1 for the band). We light up the whole arena and it's amazing because you can see smiling faces all the way back and it gives me a fucking hard-on.

Would you go to Heaven if you died today?

Jani: Absolutely..

Jerry: I think so. I've done a few bad things, but it's all just good clean fun.

INTERROGATION: DAVE LING

TOP HATS

ZZ TOP are back on the road. Five years since their last live shows, the bearded front duo of Dusty Hill and Billy Gibbons and unbearded drummer Frank Beard, have a new album, 'Recycler', to promote and they're treading the boards across America in support. But what have they been doing for the past five years? STEVE ADAMS finds out...

"WE'VE BEEN doing little things," drawls bassist Dusty Hill, but nothing special." The burning question, though, must be whether Hill and Gibbons retain their lengthy under-chin crops when they're not up to ZZ Top business.

"We weren't away that long, but it don't seem to have fully grown back again," reveals Hill, in a relaxed reply, as the trio prepare to play live at the Cotton Bowl in Dallas, Texas.

It's a special occasion for the group who've taken time out from their 'Recycler' tour - sponsored by Miller Lite beer for whom the group have just done a commercial - to play a charity show with The Steve Miller Band to raise funds for the Special Olympics - an organisation dedicated to handicapped children.

With time off from the promotion trail, the set is a two hour run-through the Top back-catalogue, cruising from 'Jesus Just Left Chicago' bang up to the *Back To The Future III*-approved 'Double Back'. It's a big show, but the group are keen to take on all challenges, even small club shows to keep their appetite primed.

"It was a lot different last night," recalls Gibbons, "We did a show in a Rock Café in Orlando, Florida. We played a club set and even had a fight in the audience. It was perfect."

The rootsy return is also featured on the stripped-down ZZ Top sound of the 'Recycler' LP. Gibbons explains...

"We just set up our gear and got down to our jamming thing."

"That's our jamming thang." interrupts Hill.

"And, Bill," continues Gibbons, talking about the band's producer-cum-manager Bill Ham, "just nodded and said, 'Yeah, that sounds good. If there is where it's going let's do it'."

And do it they did. A mere five years to arrive, but 'Recycler' has satisfied fans of the group from all generations. But, will we ever get to see ZZ Top play live in the UK? Well, it seems rather unlikely. The trio's well-documented fear of flying has held up plans for previous world tours, but those keen to see the group in action need go no further than the *Back To The Future III* film in which they appear.

"We were asked to write some music and went along to the set to see what went on." Hill recalls, "The director Robert Zamekis saw us and said, 'Who are those guys with the beards?'. Someone told him we were ZZ Top and we'd been asked to do part of the soundtrack and he said, 'Oh, get them in the picture, they've just saved us plenty on make-up charges."

And you thought excessive facial hair couldn't make you a movie star? Think again.

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LOST HIS VIRGINITY?

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LITTLE ANGELS

DID IN THE STUDIO?

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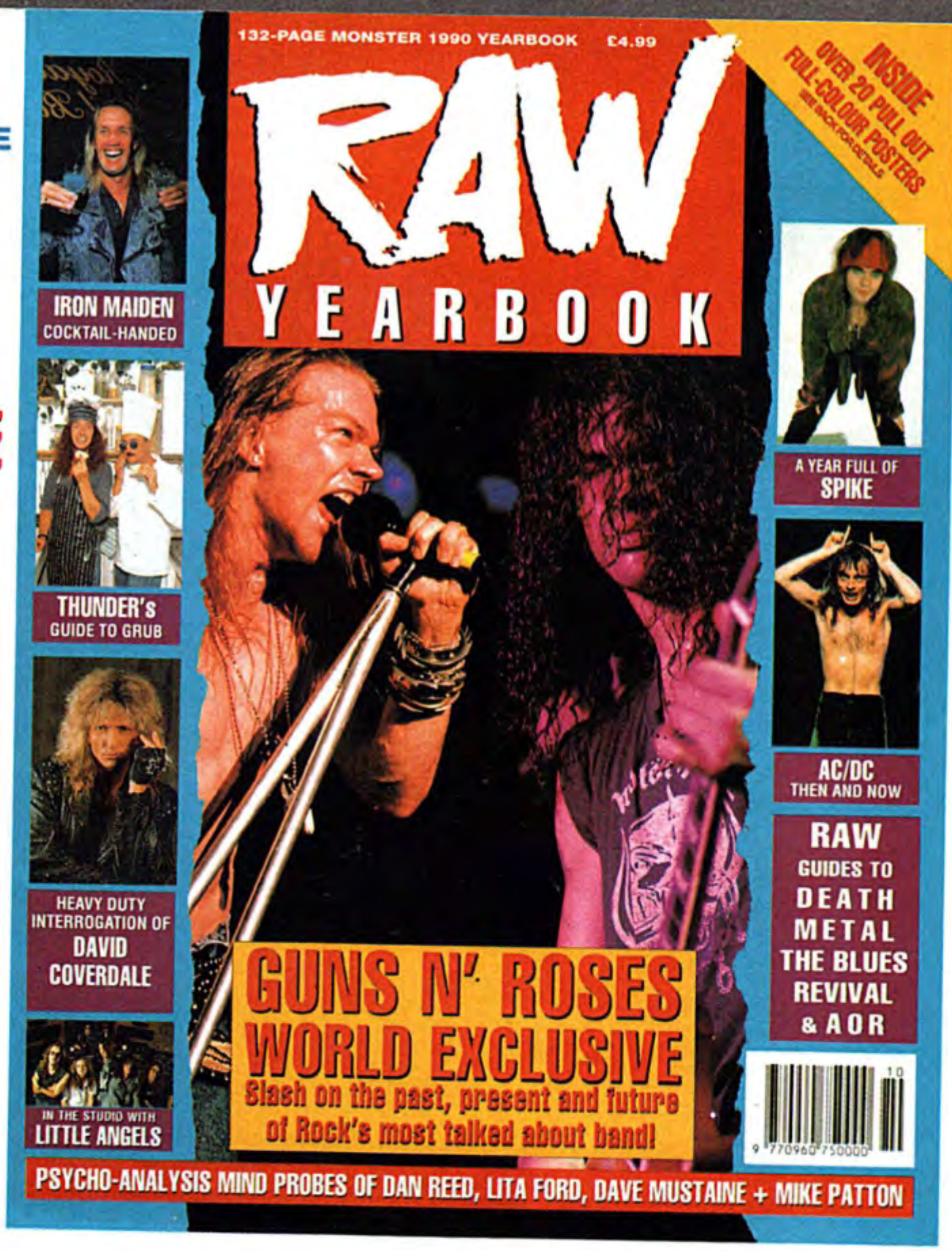
WANNA SEE WHAT

THUNDER

DID IN THE KITCHEN?

WANNA KNOW THE DIFFERENCE BETWEEN

AC/DC THEN AND NOW?



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SINGLE SUCCESSES IN THE NATIONAL CHART

'Rain' **The Cult** reached number 17 in 1985
'The Real Me' **WASP** reached 23 in 1989
'Reason To Believe' **Kiss** reached number 33 in 1987
'Revolution' **The Cult** reached number 30 in 1985
'Rock 'n' Roll Ain't Noise Pollution' **AC/DC** reached number 15 in 1980
'Rock 'n' Roll Children' **Dio** reached number 26 in 1985
'Rock 'n' Roll Damnation' **AC/DC** reached number 24 in 1978
'Rock The Night' **Europe** reached number 12 in 1987
'Rocket' **Def Leppard** reached number 15 in 1989
'Roll Away The Stone' **Mott The Hoople** reached number eight in 1973
'Roll On Down The Highway' **Bachman-Turner Overdrive** reached 22 in 1975
'Roughboy' **ZZ Top** reached number 23 in 1986
'Run Run Run' **Jo Jo Gunne** reached number six in 1972
'Running Free' **Iron Maiden** reached number 34 in 1980
'Run To The Hills' **Iron Maiden** reached number seven in 1982 & 1985

QUEENSRYCHE

CONSTANTLY HAILED as 'The Thinking Man's HM Band', Queensrÿche have now established themselves as innovators and pioneers of a musical style so intense yet also so highly structured that the Seattle fivesome remain almost untouchable in their genre.

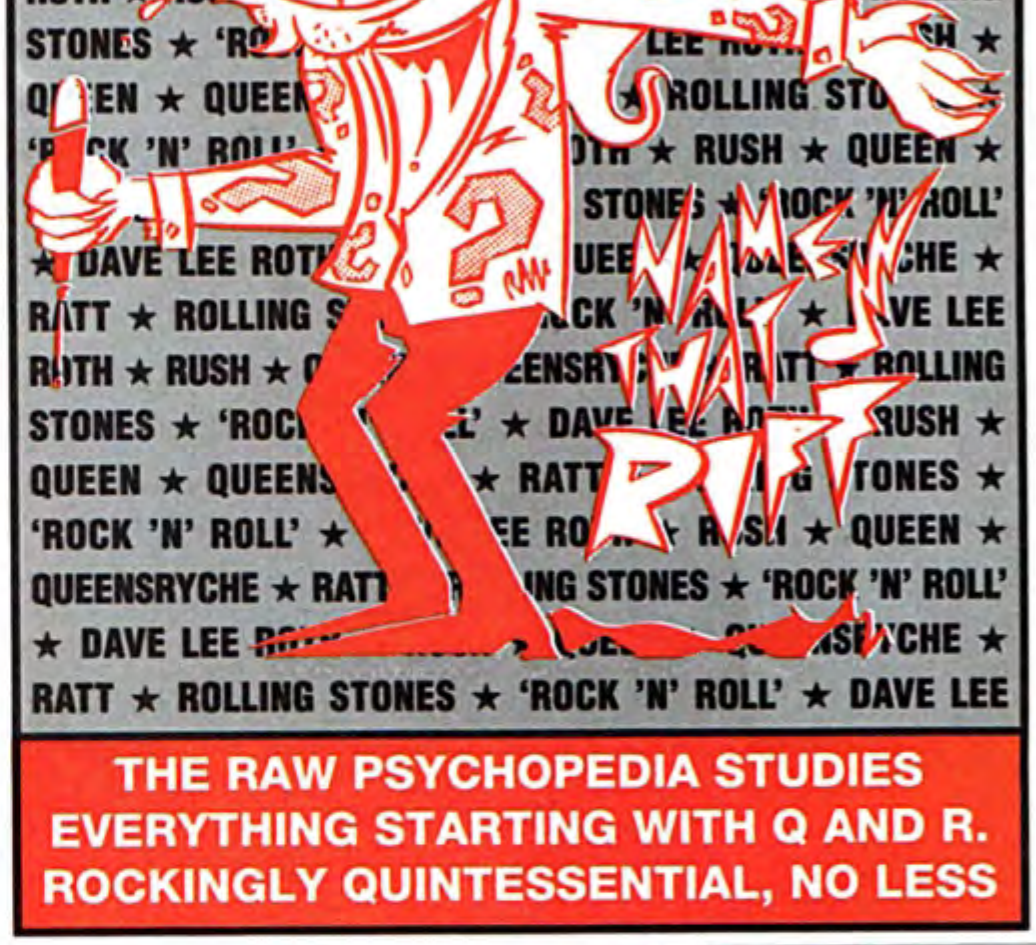
Formed in the early '80s, the line-up of **Geoff Tate** (vocals), **Chris DeGarmo/Michael Wilton** (guitar), **Eddie Jackson** (bass) and **Scott Rockenfield** (drums) got their first real break ironically in the UK, when a magazine article in 1983 led to interest from EMI-America and a subsequent deal. By this point, the band had released an EP titled 'Queen Of The Reich' on their own label 406 Records (a collector's item now), having this record re-issued on the EMI-America label (deleted in 1986).

Their first full album, 'The Warning', was put out in late '84, failing to chart. But the follow up, 'Rage For Order', did a little better, getting up to number 66 in 1986, and a support on the UK **Bon Jovi** trek brought them to the attention of an even bigger audience.

However, it was with the 1988 album 'Operation: Mindcrime' that the band really broke through. A complex conceptual piece full of orchestral fire and inventive arrangements, the album captured the imagination of Metal fans across the globe and quickly became one of the most acclaimed releases of the past decade. In the States (helped by a tour supporting **Metallica**), '...Mindcrime' sold virtually a million copies.

Their latest LP, the double 'Empire', has seen them reach the Top Three on the US chart and the Top 20 here. There can be little doubt that the band are now set to become one of the most influential Rock acts of the 1990s.

Recommended listening:
'Operation: Mindcrime' (EMI-USA)



Q5
Seattle band most renowned for guitarist **Floyd Rose**'s patented use of instrumental effects. Released two LPs before splitting up.

QUARTERFLASH
American Soft-Rockers who had one of the first big hits with the Geffen label, namely 'Harden My Heart' (number 49 here in 1982, number three in the US).

QUARTZ
Midlands band whose debut album for Jet in the late '70s was produced by **Black Sabbath**'s **Tony Iommi**.

SUZI QUATRO
American singer/guitarist. Her individual slant on catchy Glam led to a succession of hits in the '70s.- nine Top 20 singles between 1973's 'Can The Can' and '78's 'If You Can't Give Me Love'.

? & THE MYSTERIANS
Mexican/Detroit band who hit number one in the US in 1966 with the '96 Tears' single, since covered by **The Stranglers**.

QUIET RIOT
LA band who peaked in 1983 with a cover of **Slade**'s 'Cum On Feel The Noize' (top Five in the US) and the multi-platinum LP 'Metal Health' the same year. Featured the late **Randy Rhoads** (guitar) and **Rudy Sarzo** (bass) among others.

QUIREBOYS
British Boogie-style band whose debut album earlier this year ('A Bit Of What You Fancy') entered the charts at number two and has since gone gold over here (sales in excess of 100,000). Appeared at Castle Donington this year and have a trio of hit singles.

TREVOR RABIN
South African who was briefly with SA act **Rabbit** before putting out three solo albums for Chrysalis. Now with **Yes**.

RACER X
San Franciscan band renowned more for the fact that members have been poached by other bands. Guitarist **Paul Gilbert** is now with **Mr Big**, drummer **Scott Travis** is with **Judas Priest** and vocalist **Jeff Martin** now drums with **Badlands**.

RAGE
German trio with five albums to their credit, all in the Thrash vein.

RAGING SLAB
New York band whose combination of Southern Boogie and Thrash elements created quite a stir on their '88 debut 'Assmaster'. Released first LP for major label (RCA) earlier this year titled 'Raging Slab'.

RAINBOW
Band formed by **Ritchie Blackmore** after the guitarist left **Deep Purple**. Originally consisted of Blackmore, plus **Ronnie James Dio** (vocals), **Craig Gruber** (bass), **Gary Driscoll** (drums) and **Mickey Lee Soule** (keyboards). The band recorded one LP with this line-up, before Dio and Blackmore were joined by drummer **Cozy Powell**, bassist **Jimmy Bain** and keyboardsman **Tony Carey** for the classic Rainbow era taking in the 'Rainbow Rising' LP (number 11 in '76). Subsequent incarnations included vocalists **Graham Bonnet** and **Joe Lynn Turner**, drummer **Bobby Rondinelli** and bassist **Roger Glover**. Last LP was '83's 'Bent Out Of Shape', after which the band split up.

RAMONES
Legendary New York Punk-style act with a flashing line in fast, furious and melodic songs. Formed out of **Dusk**, the line-up that really made an impact was **Joey Ramone** (vocals), **Johnny Ramone** (guitar), **Dee Dee Ramone** (bass) and **Tommy Ramone** (drums).

RATT
LA fivesome who emerged in the early '80s alongside **Mötley Crüe**, **Dokken** and **Great White**. Their self-titled mini album in '83 (produced by **Liam Sternberg**) made an immediate impact, but it was their first full album ('Out Of The Cellar' - produced by **Beau Hill**) that established them as stars in the US during 1984, spawning the classic hit single 'Round & Round'.

Big R's and Q's: Quireboys, Rush, The Red Hot Chili Peppers and Rainbow's Ritchie Blackmore

PERHAPS NO other Hard Rock-associated band can claim to have made such a crossover impact over the past two decades as Queen. **Freddie Mercury** (vocals), **Brian May** (guitar), **John Deacon** (bass) and **Roger Taylor** (drums) have amassed more than 30 Top 40 hits since 'Seven Seas Of Rhye' hit the charts in 1974 reaching number ten. In addition, they have 16 Top 30 LPs to their name over here. And their record overseas is equally as impressive..

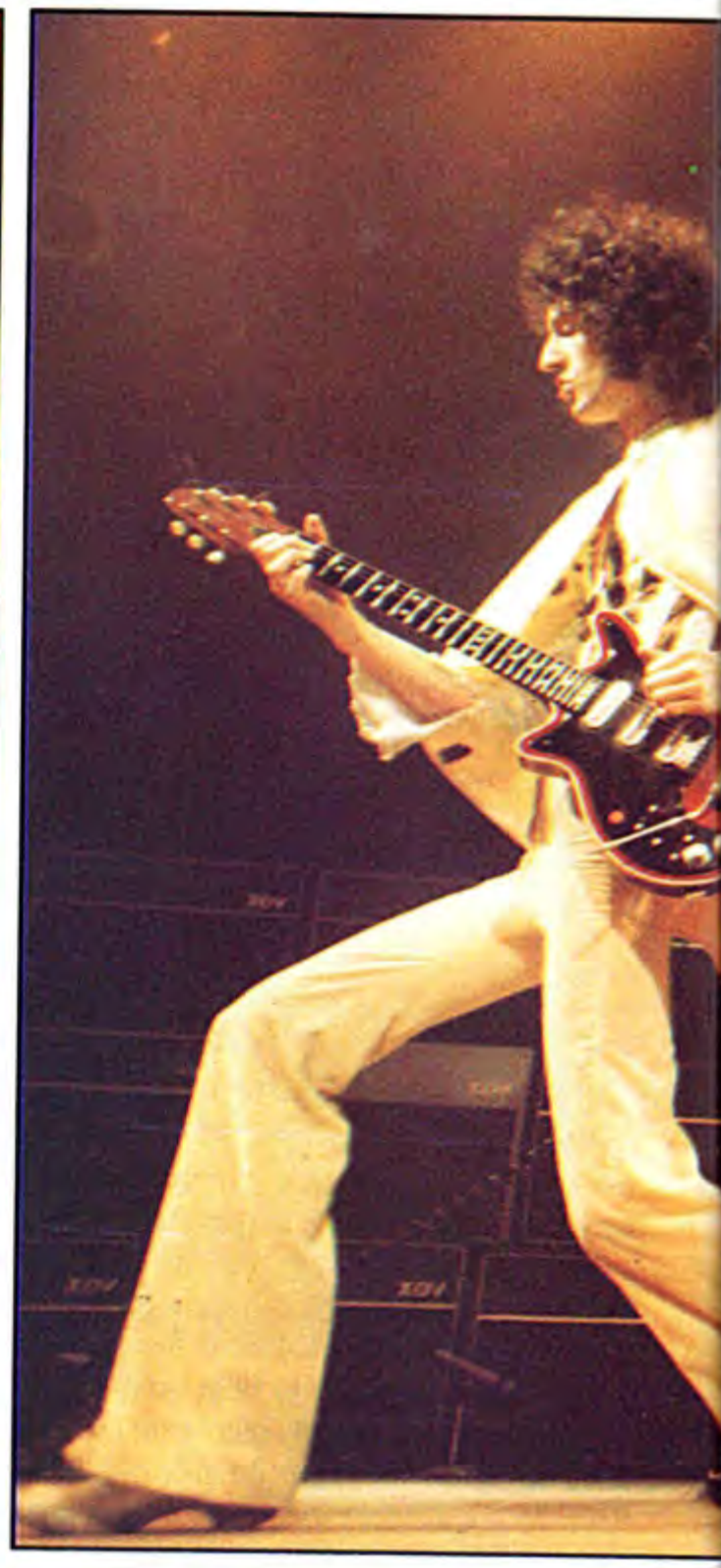
The band were formed out of the remnants of **Smile**, a Taylor/May combo put together in 1968 while the pair were studying at University. They quickly recruited the Zanzibar-born Mercury (who at the time was running a clothes stall with Taylor), changed their name to Queen and in 1971 found Deacon to complete the line-up. A demo cut for nothing (the foursome were given free studio time in exchange for acting as the guinea pigs for the new studio's acoustics) led to a deal with EMI and the band's brand of grandiose, near Pomp Rock first emerged on record via the seminal 'Queen' album in 1973. The LP reached number 24 in the UK, but only after '74's 'Queen 2' album had charted (reaching number five) and the band had enjoyed their first UK hit with 'Seven Seas Of Rhye' (taken from 'Queen 2').

'Sheer Heart Attack' continued the success, the album reaching number two in late '74. But it was with the 'Bohemian Rhapsody' single a year later that the band established themselves as a supergroup. It stayed at number one for nine weeks, its Operatic style sweeping the nation and the accompanying promotional footage proving to be a pioneering foray into the video age.

Since then, Queen have never looked back. Constantly re-inventing themselves and changing course through White Soul, Electronic music, blazing Metal, country music and sensitive Pop, they have always surprised and constantly amazed with their virtuosity and versatility. They've collaborated with **David Bowie** (on the number one hit 'Under Pressure' in 1981). They've recorded a soundtrack (in 1980 for the film *Flash Gordon*). They've undertaken solo projects.

There can little doubt that, on almost every level, Queen have remained one of the most fascinating and compulsive Hard Rock acts of all time. Expect a new LP next year, although whether they'll undertake their first tour in nearly four years remains a moot point.

Recommended listening: 'Queen 2'/'A Night At The Opera' (EMI)



BUZZ WORD BIBLE BUZZ WORD BIBLE BUZZ WORD BIBLE BUZZ

QUADROPHENIA
Film from 1979, starring **Sting**, featuring **The Who**'s **Pete Townshend**'s second concept idea about Mods and Rockers.

QUIZ SHOWS
Life after *Pop Quiz*? See former **Midnight Blue** man **Jem** on *Telly Addicts*, just goes to show that Rock and **Leslie Crowther** - father-in-law of **Thin Lizzy**'s **Phil Lynott** - aren't that far apart.

RAINBOW BRIDGE
Film from 1971, with a confused plot and part of a Hendrix live show as its climax. Out on video.

RAP
Introduced to Rock music via **Run DMC**'s tie up with **Aerosmith** on 'Walk This Way' and the hybrid sounds of the **Rick Rubin**-produced **Beastie Boys**. Developed into Funk Rock eventually by the likes of **Faith No More**.

RAW
Worra fab mag.

RAY-BANS
Essential cooler-than-thou shades for those proud-to-pose or just in search of a hangover cure.

RELIGION
Adopted by the likes of **Stryper** and **Cliff Richard**, lambasted by **Ozzy** and **Danzig**.

WORD BIBLE BUZZ WORD BIBLE BUZZ WORD BIBLE BUZZ WORD

REMIXES
Dreadful late '80s concept where all the heart is taken out of bands in order to assure dancefloor success. You heard the demise of **Primal Scream** from **Cult** fans to House (hold) names, but what about that awful **Red Hot Chili Peppers**' remix of 'Higher Ground'?

ROADIE
Film from 1980 starring **Meat Loaf**, **Debbie Harry** from **Blondie** and **Alice Cooper** among others.

ROCK DINOSAURS
Legendary press terminology for those bands so big that they've just got to be slated. See **Yes**...

ROLL-UPS
Beyond straight ciggies, the world of the Rizla - once synonymous with dope smoking - is an essential greener-than-thou area for people who appreciate **Jimmy Page**'s mate **Roy Harper**.

RIPPED JEANS
Made fashionable by trendy publications but a sign of the times for bedraggled Rockers. Essential wear for those liable to a quick Thrash

RUBBER
Groupie fare with overt sexual overtones as developed by the Punk generation and those in search of pre-and-extra marital discipline.

RAVEN
New Wave Of British Heavy Metal heroes from Newcastle, their first two albums for the Neat label are regarded as classics of the era.

RE-ANIMATOR
Hull Thrash four-piece signed to Music For Nations.

RED HOT CHILI PEPPERS
LA Funk-Rap-Rockers. Their quirky approach has finally begun to reap rewards thanks to their most recent LP 'Mother's Milk' and a series of successful performances in the UK and US.

DAN REED NETWORK
At the forefront of the current Funk Rock boom, shaven-headed **Dan** and crew came to prominence with support gigs with **Bon Jovi** and the **Rolling Stones** and their own ecstatically sweat-drenched shows.

LOU REED
New Yorker who made his name with the **Velvet Underground** before embarking on a highly successful solo career.

REO SPEEDWAGON
Though the housewife contingent knows only of the '81 hits 'Keep On Loving You' and 'Take It On The Run', REO have a substantial and very credible Hard Rock back catalogue to their name.

REVERAND
Californian Thrashers boasting ex-**Metal Church** vocalist **David Wayne**.

RHINO BUCKET
LA band whose self-titled, debut album on the Warner Brothers label suggests a strong **AC/DC** influence.

RIO
Hertfordshire Wimpsters, Rio revolved around a duo of **Steve Rodford** and **Jon Neil**, and were responsible for such mini-classics as 'I Don't Wanna Be The Fool' and 'Atlantic Radio'.

RIOT
Though an incarnation of this band still continue, the celebrated line-up was the one led by vocalist **Guy Speranza**, appearing at the first ever Castle Donington Festival in 1980 and **Motörhead**'s 1981 Port Vale bash.

ROCK GODDESS
Now defunct, this trio - and eventual quartet - established a strong foothold in the capital with two LPs for A&M, but failed to gain a nationwide following.

THE RODS
Best known for their support slot on **Iron Maiden**'s 1982 UK tour, the New Yorkers, led by guitarist **Dave 'Rock' Feinstein**, made several excellent LPs, yet failed to gain mass appeal.

ROGUE MALE
With charismatic Irishman **Jim Lyttle** at the helm, this rabble-rousing Punk Metal quartet made two LPs for Music For Nations.

ROLLING STONES
Virtually three decades together, innumerable classic albums and singles and arguably the most influential Rock band of all time.

HENRY ROLLINS
Former **Black Flag/Rollins Band** singer **Henry Rollins** plays some of the most intense Rock around. Most recently, Rollins formed **Wartime**.

ROMEO'S DAUGHTER
Signed to Jive Records, RD have gigged extensively in their brief career. The celebrated **Mutt Lange** produced much of the quintet's self-titled debut.

MICK RONSON
Guitarist who was part of **David Bowie's Spiders From Mars** line-up and has since worked with a number of musicians, most recently **Ian Hunter**.

ROSE TATTOO
Legendary Oz-Rockers, the Tatts were responsible for the original version of 'Nice Boys (Don't Play Rock 'N' Roll)', covered by **Guns n' Roses**, and for one of the most uncompromising attitudes around. Singer **Angry Anderson** is more famous now for his rendering of a weepie ballad that featured in a wedding scene in *Neighbours*.

ULI JON ROTH
Original **Scorpions** guitarist, known most recently for his band **Electric Sun**.

ROXX GANG
Max Factor-obsessed Florida band who toured the UK last year and released a debut LP 'Things You've Never Done Before'.

ROXY MUSIC
Art-Rockers founded in 1971 by vocalist **Bryan Ferry** and keyboards wizard **Brian Eno**, who created a style and stance so influential on the UK Rock scene, thanks to hits like the number one single 'Love Is The Drug' in 1975.

RUN DMC
Arguably the band who started the whole Rap/Metal crossover scene with 1986's version of **Aerosmith's** 'Walk This Way' (on which **Steven Tyler** and **Joe Perry** also appeared).

RUNAWAYS
'70s all-girl Rockers whose ranks included **Lita Ford** and **Joan Jett**. Supposedly the brainwave of producer/music guru **Kim Fowley**.

TODD RUNDGREN
Multi-talented artist whose career has included fronting American act **Nazz** in the late '60s, pursuing a successful solo career, forming **Utopia** and producing such performers as **Meat Loaf** (the seminal LP 'Bat Out Of Hell'), **Hall & Oates** and **The Tubes**.

RUSH
One of Canada's most celebrated bands, this trio have been together for more than 20 years, going through various phases from the **Zeppelin** influences of their early years, to the more sophisticated Pomp-Rock of LPs like '2112' and 'A Farewell To Kings', through to the electronic Pop/Rock style of today. Throughout, bassist/keyboardsman/vocalist **Geddy Lee**, drummer **Neil Peart** and guitarist **Alex Lifeson** have remained amongst the most acclaimed and successful Rock musicians in the world.

DAVE LEE ROTH

ARGUABLY THE most consumate entertainer in Hard Rock, David Lee Roth is a perfectionist whose artistry takes in Rock 'n' Roll, Vaudeville, the circus, early Hollywood, game shows, the Martial Arts and Ballet. He is a unique personality who embodies the spirit of the American dream and the enterprise of the ultimate entrepreneur.

Making his name with **Van Halen**, when Roth left the band after the huge success of the '1984' LP many felt that the heart, soul and vibe of the band left with him. His first solo foray was via the 1985 EP 'Crazy From The Heat', renowned for his interpretation of The Beach Boys' 'California Girls' and the coupling of 'Just A Gigolo'/'I Ain't Got Nobody'. The videos for both songs set new standards no-one in Rock circles has yet matched. Indeed Roth has constantly sought not only to dazzle with his musical prowess, but also with his inventive, individual visual style - something he has done brilliantly.

The release in late 1986 of his first full solo album 'Eat 'Em And Smile' (number 28 in the UK, multi-platinum in the US) unveiled one of the great musical line-ups of the past ten years or so, with DLR joined by **Steve Vai** (guitar), **Billy Sheehan** (bass) and **Gregg Bissonette** (drums). They toured America to hysteria and were also responsible for cutting the much more weighty and developed 'Skyscraper' LP in 1988. This LP reached number 11 in the UK, with the single 'Just Like Paradise' peaking at number 27. Dave finally toured here that same year, having replaced the departed Sheehan with **Matt Bissonette** and also introduced keyboardsman **Bret Tuggle**. Shows at Castle Donington (third on the bill to **Iron Maiden** and **Kiss**) and Hammersmith Odeon and Wembley Arena (headlining) proved to be among the most talked-about of the year.

Now he returns with a new line-up, a new album ('A LIttle Ain't Enough') and a new tour, set to hit the UK next February. But the musical side is just one facet to his remarkable personality. He still has plans for a movie, he is an expert mountaineer, regularly forays into the heart of the Brazilian jungle and is constantly setting himself rigorous challenges few would even contemplate. Perhaps the best is yet to come!

Recommended: 'Eat 'Em And Smile'/'Skyscraper' (Warner Bros)

COMPETITION

GET SET for the Queen's Christmas message right now! Yeah, we already have videos available of the best moments from past Xmas messages and you could be the proud owner of 77 minutes of Her Majesty in rare, tiara-shakin' form! Ten are on offer and all you have to do to win one is correctly answer the following question:

Has Queen Elizabeth II ever appeared on a Deicide album?

Put your answer on a postcard (or the back of an envelope) and send the entry to: **RAW Lizzy, PO Box 38U, London W1V 38U.**
(Er, sorry we've made a mistake. The prize is a copy of the new Queen live video 'Real Magic'!)

LOOK OUT FOR THE BIG 'S' EXPOSE IN TWO ISSUES TIME

ALICE IN CHAINS

"IT'S JUST life - emotions and depression built up inside us and it's our way of relating. It's kind of therapeutic to write down your bad feelings."

Layne Staley, vocalist and lyricist with Seattle's most brutal Rock band, Alice In Chains, speaks earnestly about his material. 'Facelift', the debut album is a truly chilling piece of work. Tunes that would rest happily as soundtracks to sick psycho thrillers, with words that communicate on serial killer wavelength, weaving sinister webs through the dense rhythms inciting nightmare visions and haunting atmospheres.

The band were formed nearly three years ago and feature guitarist Jerry Cantrell, bassist Mike Starr and drummer Sean Kinney alongside Layne.

The lurid, dark nature of Alice's songs focuses on relationships, disease within society and touches on religion, something Layne has strong views about.

"I have a fascination with how brainwashed people get with religion and how they'll give up their money, their time and their whole life for a cause that they're sure is right but *I'm* sure is not. I think there's a lot of people who are scared of life and living and they want to make sure they get to Heaven or wherever. I try to stay away from it as much as I can. I was raised in the church till I was 16 and I've disagreed with their beliefs as long as I can remember, so when I had the choice I chose not to believe in anything apart from myself."

Despite the totally unnerving effect of the majority of 'Facelift', Layne seems intent on playing down the impact of unsettling emotions. Perhaps from his point of view as a writer the disturbance isn't so great.

"The songs really aren't as intense as they seem. I use a lot of symbolism to intensify the effect but, yeah, they are depressed and frustrated and claustrophobic at times. Most of them are about relationships and things I didn't like about my childhood. There's no political stuff on the album. 'Man In The Box' tends to lean towards that side but it's general - about how people are raised and sheltered from the truth. People think if they tell you the whole truth you won't be strong enough to handle it so they just tell you a little bit. Most of the songs are pretty broad though. When I'm pissed off I just think about everything that's pissing me off and the best way to use it is to clump it all together in one song."

LIZ EVANS

Alice In Chains (l to r): Mike Starr, Sean Kinney, Layne Staley, Jerry Cantrell

"The crowd has been virtually all Rockers; more of a *'Woooaarrgghhh!'* than an *'Eeeeeeek!'*"

INVITATION

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DOOGY BOILERS CATERED FOR

An open inviation to get to know Andy Taylor and pals better...

TAYLOR MADE!

Matthew Ashman: 'The kind of guy you'd like on your side in a ruck'

ANDY TAYLOR, that man who says, "Don't mention Duran Duran", is on the road for the first time in seven years. DAVE LING tracked him to Newcastle and didn't say "Duranie" once

"WE'RE NOT doing any ballads", spits Andy Taylor, "that's why my throat's so bad. That bastard Matthew Ashman keeps turning his guitar up and up and I have to give it some welly so that people can hear my singing above all the noise."

So much so that tonight's gig in Taylor's home town of Newcastle-Upon-Tyne was doubtful until a doctor gave his OK. It goes without saying that this is a comparatively new headache for Andy, the man who initially found fame in the first half of the '80s as guitarist and general Odd-Man-Out with teen raves Duran Duran and subsequently as part of Funk Rock pioneers The Power Station. But he seems to welcome his new identity as a Rock producer and he's also forging ahead with his own leather-studded solo career.

The first post-Duran step was taken in 1987 when Taylor's 'Thunder' platter was issued to generally lukewarm feedback. His reaction was to focus attention on the work of others, producing Rod Stewart, Thunder's 'Backstreet Symphony' album debut and New Yorkers Skin And Bones, also remixing cuts for the likes of Gun and Loud. He's shortly due to work on The Almighty's second LP.

And he's just released 'Dangerous' - an album that features Taylor-ised versions of songs by artists like Thin Lizzy, the Stones, Montrose, Free, AC/DC and The Kinks - to a somewhat baffled set of reviews. But these negative comments are like water off a duck's back to Andy, who's relishing being back on British stages for the first time in seven years.

"It's going well, with respectable to full crowds in places I haven't played for years." he beams. "Nobody knew what to expect, and the audience sometimes don't know what hits 'em when we steam on and whack straight into it. Half of the songs they've never heard before because they're all new orginals and the other half is covers, but it's working.

"The crowd has been virtually all Rockers; more of a 'Woooaarrgghhh!' than an 'Eeeeeeek!' between the songs and about 70 per cent male. There's only been one shout for Duran songs, but my reply was 'Wrong place, wrong decade'."

So why an LP of covers?

"I've always wanted to, and when, 15 albums down the line, somebody offers you the chance, then you should take it. I don't understand the mind-dissection reviews. The Stones' first couple of albums were all full of covers, all Chuck Berry songs and stuff, and it never seemed like a dilemma. It shows my roots, but I didn't think about it too deeply because I was frightened of disappearing up my own backside. Music isn't that difficult, I can't get too intellectual about six pieces of cheesewire and some dirty old valves!"

So the rumour that your last label turned down an album of all originals is untrue?

"I've got a record that's three quarters finished. Myself, Thunder, Steve Vai and even the Quireboys have had problems with Capitol because all they wanted to do was MC Hammer. I'd nearly finished the album, but rather than diluting it, I kept the tapes. Other people have heard it and loved it. But I left the Pop Group to do what I wanted - at any cost."

Joining Andy on these gigs are a supremely talented bunch of musicians. On keyboards there's Willie, formerly of club faves The Grip, who have now sadly and most definitely called it a day ("Now I can have a drink and a laugh and not have to worry about whether the gig's sold out." he says). Taylor's guitar partner is gum-chewing, cropped-headed ex-Bow Wow Wow hooligan Matthew Ashman; the kind of guy you'd like on your side in a ruck, and he plays his guitar in much the same way. And, adding a touch of sophistocation, there's the rhythm section of ex-Pretenders men John McKenzie (bass) and Blair Cunningham (drums).

The sound that they whip up onstage is crisp and powerful, with a solid, unpretentious Rock 'n' Roll base. A Taylor show is the kind of gig where the roadies spend more time lighting fags for the musicians than tuning their instruments...

Kicking in with Montrose's 'Space Station Number Five' and Rod Stewart's 'Stone Cold Sober', it was obvious from the off that Taylor's Rock credentials aren't the figment of an over-zealous imagination. His full-bodied guitar sound and throaty vocals worked well, as did the the chords that Ashman wrung out.

However, there were complaints. Much of his original material is workmanlike and unspectacular, though the blistering 'Do Anything That You Want' incorporated an envigorating groove and the stirring 'Nobody's Business' wasn't too far behind.

But it was also plain to see that this Geordie crowd weren't too familiar with either Wilson Pickett's 'Mustang Sally' or Mott The Hoople's 'Violence'; both undeniably fine tunes, but recorded while many of these fans were still in nappies.

For my money it was Willie and his ever-multiplying locks who stole the show late on during a rampant version of AC/DC's 'Live Wire'. Strapping on a guitar and heading to the front of the stage, even his mild Angus Young-style careering succeeded in showing up the conservative stage manner of the rest of the group.

Nevertheless, for Andy Taylor, this tour was the first stage of a comeback that many, including myself, have been awaiting for years. A couple of days later, in the dressing room after a second sold-out show at London's Marquee Club, he summed it all up. "It goes to prove a few things really. It shows that I am still around, that I can actually play and that people are still interested."

The Andy Taylor Group (l-r): Willie, Blair Cunningham, Taylor, John McKenzie and Matthew Ashman

RAW

VIDEO SPECIAL

VIDEO NASTY

HANOI ROCKS activity reaches new peaks following the release of their last album of unreleased material, 'Tracks From A Broken Dream', Andy McCoy's recent liaison with a coupla Kill City Dragons and NASTY SUICIDE's 'Mind Across The Ocean' single as CHEAP AND NASTY. **RAW** despatched TONY MOTTRAM to Berlin as the group shot the video of the 45...

Cheap And Nasty on location in Berlin shooting their promo video for 'Mind Across The Ocean' in a sculptor's studio

Finnish lead guitarist, Timo sports a gold Les Paul guitar donated by none other than Guns n' Roses

Former Hanoi Rocks' man, Nasty Suicide provides guitar, vocals and staggering stage antiucs for the quartet

Drummer Les Riggs' main claim to fame is that he once shared a flat with RAW's Liz Evans (he's allegedly half Red Indian)

Bass player Alvin Gibbs previously featured in the UK Subs and also did time withperennial Rocker Iggy Pop

SINGLES

REVIEWED BY
DAVE LING

STYX Love Is The Ritual *A&M AM 709*
They're back! After an absense of what seemed like a millenium, Styx bluster back into the ring with a stirring slice of Pop Metal that brings to mind their timeless 'Paradise Theatre' era. The defection of guitarist/singer Tommy Shaw to Damn Yankees and the subsequent arrival of Glen Burtnik (who wrote this song) has clearly done the band's jaunty charm no harm whatsoever. Now what about some bloody gigs?!

THE METAL GURUS
Merry Xmas Everybody
Phonogram GURU 112
Worthless re-make of the perennial 1973 Slade stomper. Gasp in amazement as that band's Noddy Holder and Jim Lea - the producers on this occasion! - allow The Mission (under the guise of The Gurus) to demolish their all-time classic in one fell swoop. The final proof that Wayne Hussey has all the talent of an empty matchbox.

BILLY IDOL
Prodigal Blues
Chrysalis IDOL 16
This sounds less like the snarling, bike-crashing buffoon we all know and loathe and more like Simple Minds at their most tepid. And, as we all know, that's no recommendation...

IF ONLY
If Love Could Last Forever
First World Records FWRM 001
Yearning, Heart-style Soft Rock from a London-based quintet who, until recently, didn't appear to have too much going for them. Jackie Bodimead (ex-Girlschool) is in fine voice on a chunky, mid-paced ballad that could open a few doors in the wake of their triumph in Radio 1's Rock Wars contest. In fact, If Only are already recording an LP with Ian Caple (King Swamp) and Asia's Geoff Downes.

WINGER
Can't Get Enuff EP
Atlantic A6112T
The bass and drums throb and pound in real Def Leppard-style, the guitars sting with the utmost precision and the chorus is chiselled from the purest of 24-carat gold. After just two LPs Winger have uniquely defined a style that can move mountains *and* charm birds from the trees. The Scorpions, their current touring partners better beware of their power.

THE DARKSIDE
Waiting For The Angels
Situation Two DARK 1
What's gone wrong? The Darkies used to at least possess a certain spirit, but with '...Angels' they have become steeped in insipid keyboards and a cloak of doomy atmospherics. Not pleasant.

THE SISTERS OF MERCY
Dr Jeep
Merciful Release MR 51
The Sisters follow the Top 15 single 'More' with their usual shallow, keyboard-drenched and supremely loathsome drivel. Let's hope that ex-member Patricia Morrisson's current courtcase with Andrew Eldritch is successful and she can injunct them from inflicting more of this limp-wristed bollocks on us.

NINE INCH NAILS
Down In It
Island 12 IS 428
One of these guys used to be in The Carpenters (*That's not even remotely funny* - Ed.), but you'd never believe it 'cause NIN play some of the most unimaginative hard-edged Electro-Funk around. Despite the fact that certain people in this office probably *sleep* in their NIN sweatshirts, I was appalled by their lack of Rock spirit and am left doubting their relevance to readers of this magazine.

ANDY TAYLOR
Stone Cold Sober
A&M AMY 710
I was puzzled by the covers-only 'Dangerous' LP. Like, what's the point of re-doing songs unless you add your own style? That said, 'Stone...' - originally recorded by Rod Stewart - is one of the LP's most contagious cuts, benefitting from Taylor's gritty voice and rollicking guitar quite nicely. And the flip of Bowie's 'Sufragette City' will clear the wax out of your ears too!

DREAD ZEPPELIN
Your Time Is Gonna Come
IRS DREAD 1
Standout cut from the hilarious 'Un-Led-Ed' long player. Jah Paul Jo and Carl Jah bluster along in fairly close proximity to Jimmy Page's original looping riff, while Tortelvis mumbles and croons in his usual inimitable manner. Chuckle 'n' skank at the same time, kiddies!

ROKO
One Night Stand
Polydor PZ 104
German quintet who are currently backing Magnum on a lengthy British tour. And it has to be said that this slice of brazen mainstream Rock is nowhere near as pitiful as their full-length debut would have you believe. Snappy guitar and an almost-catchy chorus make them sound nearly, well... *British* !!

STATUS QUO
The Anniversary Waltz (Part Two)
Phonogram QUO 29
Timeless bollocks (part two).

SLUG THE NIGHTWATCHMAN
It's Alright
Legacy LGY 107
The Slugs hail from LA (that's Lower Armthorpe in downtown Doncaster and *not* California!) and play throbbing, rootsy Rock 'n' Roll. Despite the inconceivably naff moniker, they're actually worth a listen, combining the gutter raunch of the Georgia Satellites with the distant drone of a thousand good-time Yorkshire pub bands.

BIG CHIEF
Time, Dirt, Money
Pigboy Records PIG7
A fierce little ditty from a Michigan-based act who steal the intensity of early Motörhead, add the eccentric commerciality of the Buzzcocks and end up with a soiled yet enjoyable package that's all their own.

BAD SAMARITANS
Mama Knows
Frilly Pink FFP69
Ultimately forgettable Grunge Rock from a noisy Newcastle-Upon-Tyne foursome. If attitude and volume were the pre-requisites for success then they'd be home and dry, but the Bad Samaritans are sadly lacking on all other counts.

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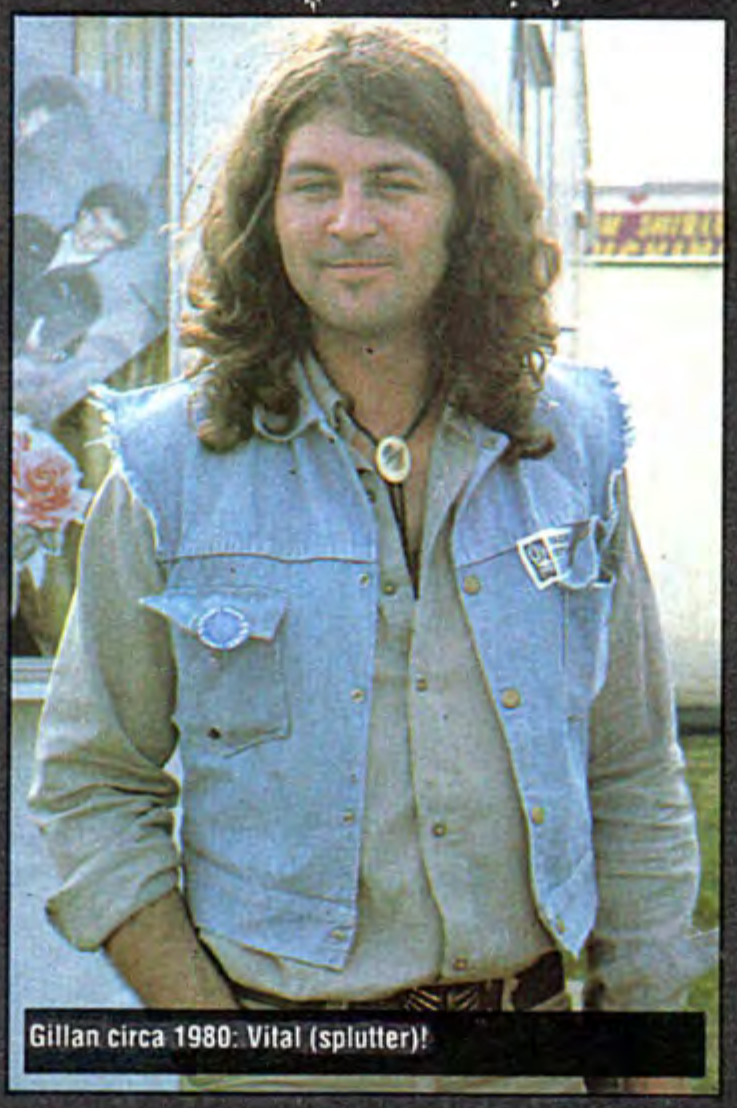
ALBUMS

EDITED BY PHIL ALEXANDER

★ = RISIBLE
★★ = RANCID
★★★ = QUALITY
★★★★ = RAMPANT
★★★★★ = QUINTESSENTIAL

Samson's Bruce Bruce (left) and Chris Aylmer: Exciting (cough)!



Gillan circa 1980: Vital (splutter)!

ROCK OF AGES!

Ten Years After's Alvin Lee: Twiddly (shock)!

Jethro Tull's Ian Anderson: Vibrant (surely some mistake)!

SAMSON (Featuring Bruce Dickinson)
Live At Reading - 1981
Raw Fruit FRSLP 001

GILLAN
Live At Reading - 1980
Raw Fruit FRSLP 002

TEN YEARS AFTER
Live At Reading - 1983
Raw Fruit FRSLP 003

JETHRO TULL
Live At Hammersmith - 1984
FRSLP 004

FULL MARKS to those nice people at Strange Fruit for having the enterprise and initiative to start up Raw Fruit, a label dedicated to releasing rare Rock material salvaged from the depths of the BBC vaults. A fine idea in theory, and, as these first four releases prove, an even better idea in practice.

First up, 'Samson - Live At Reading' achieves the seemingly impossible and reminds us that Samson were once a rather exciting band, primarily due to the talents of vocalist Bruce Dickinson (then known as plain old Bruce Bruce). Unfortunately, some of the tracks sound somewhat dated and ham-fisted, but 'Hammerhead' and 'Walking Out On You' are genuine NWOBHM classics that sound as as fresh today as they must have done nine years ago in a muddy field.

Moving on to Gillan's 1980 Reading set, and what a bloody sormer it is too! Forget the sad, puffy-faced figure who recently loped around the clubs of Britain, Gillan (featuring Bernie Tormé on guitar) were one of the most fucking vital bands around at the time. Even the ever-turgid 'Smoke On The water' fails to mar the blistering impact of 'Unchain Your Brain' and 'Mr Universe'. Stunning.

Ten Years After's 1983 set features a lot of long rambling Blues workouts from legendary guitarist Alvin Lee and is therefore well worth a listen for anyone keen to learn more about extended twiddly bits. Hardly an essential purchase however.

Finally, 'Jethro Tull - Live At Hammersmith' succeeds in capturing Tull in all their vibrant, witty glory. Flutes and powerchords are given equal preference on what amounts to a greatest hits live package, with 'Pussy Willow' and 'Locomotive Breath' leading from the front. More of the same please!

SAMSON ★★★ GILLAN ★★★★
TYA ★★★ JETHRO TULL ★★★★
MAURA SUTTON

BEGGARS BANQUET?

BEGGARS & THIEVES
Beggars & Thieves
Atlantic 821123

SIGNS OF intelligence in Hard Rock are rare, welcome yet so often counterfeit currency. The jury is still out on New York's Beggars & Thieves, but having enjoyed several spins of their debut album, I must admit that the alloy of maverick Cult riffs, rhino hide toughness and boiling melodies might have the right shift, weight and toss.

The chemistry is combustible, occasionally hostile and seems more of a fusion than a mere mix of elements. My one doubt concerns the validity and individuality of vocalist Louie Merlino, who has appeared on albums backing up the likes of Alice Cooper, Kiss and John Waite. You can tell why as soon as opening track 'No More Broken Dreams' kicks in. He has a pleasant timbre in the Steve Perry/David Glen Eisley style, but all too easily blends into the background. He rarely lets rip and shows us what he can truly do. And if B&T are to establish a long-acting reputation, then they need the swagger, arrogance and twist of a remarkable singer. Whether Merlino is that man remains to be seen.

The real winner is guitarist Ronnie Mancuso. He kicks, screams, howls and haunts at turns with a style that cracks the whip whilst bassist Phil Soussan (ex-Ozzy, Billy Idol) and drummer Bobby Borg ride shotgun with hairline accuracy. Mancuso has plied his trade previously with Cher and Alice Cooper and he has class and guts. Listen to him rasp on 'No More Broken Dreams', crank on 'Waitin' For The Man' and wail on out through 'Your Love Is In Vain'.

None of the material is outstanding, but with a ballad in 'Your Love Is In Vain', easy listening mid-tempo Pop-Rock in 'Isn't It Easy' and the brawling piste of 'Heaven And Hell' they have the formula off the cuff...And there's just the chance that those suggestions of intelligence scattered throughout are more than mere musical mirages. Forgive my scepticism, but I wanna see if this LP has a shelf-life beyond the fast food counter. My instincts tell me it has, just give me a few months to confirm.In the meantime, tread with caution when approaching 'B&T'.

MALCOLM DOME ★★★

BLUES BLASTERS

BB King: The real thing!

VARIOUS
The Blues Guitar Box
Sequel TBB CD 47555

FORGET THE white-souled Blues pretenders currently doing the rounds, it's time to get into the real thing! Yep, 33 tracks of real thangs!

Granted they're packaged in an outrageously uninspiring box. Furthermore, while this set undoubtedly explores the genre's guitar heroes by cutting across a wide and varied spectrum, there's little attempt at any real historical perspective, the liner notes pointing out that this in fact isn't meant to be a po-faced exposition on the Blues or its legacy. It really is a case of letting the music do the talking. And it speaks volumes.

The breadth of the compilation actually means that you get such seminal pickers as Elmore James (the originator of such standards as 'Dust My Broom' covered by a thousand bar bands including ZZ Top) alongside '60s Blues boomers such as Page and Clapton (featured together on 'Freight Loader') before arriving at latter day supremos such as Albert Collins (last seen alongside born-again Blueser Gary Moore) and Bobby Radcliff.

Serving as a superb introduction to the genre, 'The Blues Guitar Box' is an essential stocking filler for all potentially depressive strummers! As the comprehensive liner notes rightly point out

PHIL ALEXANDER ★★★★

BRIDE
Silence Is Madness
Communiqué CMGLP 002

THEY'RE FROM Kentucky and sound as if they've spent quite a bit of time sparring with local sewer rats. Bride, in short, have that mean Metal truckin' sound that bruises the senses and goads torrents of riffs out of a sheer granite face.

Power-Metal with a modicum of thought 'Silence Is Madness' is at its best when showcasing the hydrochloric rant of vocalist Dale Thompson and the greased clamour of guitarist Troy Thompson, as on the tankin' 'Fool Me Once' and the punctured 'All Hallow's Eve'. Naff name, pleasing music.

MALCOLM DOME ★★★

HELLION
The Black Book
Music For Nations MFN110

BACK IN the heady days of the mid-'80s Hellion looked like genuine contenders. The cold light of the '90s however shows them to be little more than also-rans in the ever-nebulous world of Metal. 'The Black Book' does little to alter the LA outfit's increasingly woeful situation.

Frontgal Ann Boleyn still screeches in her patented Dio-on-speed style, while her cohorts churn out the sub-Maiden bravura with little feel or finesse. Depressing and in places downright dull, Hellion are heading down a dark alley with no sign of a return ticket. A shame.

PHIL ALEXANDER ★

Ann Boleyn: An also-ran

D-EXTREME
The Truth Shall be Told
Silenz SICD 201

EXTREME IS a complete understatement. This Rap/Funk Rock crew condemn everything from drugs and world politics to racism and child abuse. Lyrically they go for the obviously enraged angle, musically they wade between little bits of Reggae, little bits of Funk, little bits of Metal, but they refuse to adopt coherancy. This loses all the ground it should be gaining with weak music. Words this angry need a vicious kick to back them up, something D-Extreme's style never gets close to.

LIZ EVANS ★★

REWIND

A dewey-eyed 'Mad' MALC DOME reviews the lastest batch of re-issues

THEY CAME snorting out of the Australia, riding bareback on wildcat stains and predatory gymnastics. **Rose Tattoo**. One of the finest bands to harpoon the fleshpots of the '80s, eventually drowning in the inclement waters of mass indifference. But listening back from a safe distance to their music, still the chaingang arrogance, the brawling riffs, the spitoon melodies punch through. And now four Tatts LPs have been made available once more. **'Rock 'n' Roll Outlaw' (Street Link STRLP 002 ★★★★)** is a strychnine surge, featuring such classics as 'Rock 'n' Roll Outlaw', 'Nice Boys' and 'The Butcher And Fast Eddy'. **'Assault & Battery' (Street Link STRLP 003 ★★★★)** drips from the same open wound. **'Scarred For Life' (Street Link STRLP 004 ★★★★1/2)** is perhaps the band's finest moment and the album that should have made them stars - they grew up, lost their inchoate attitude yet became even fiercer. **'Southern Stars' (Street Link STRLP 005 ★★★)**, never released in this country until now, is more Angry Anderson goes solo than a true Tatts album, but despite a mellower approach it still has a certain viper

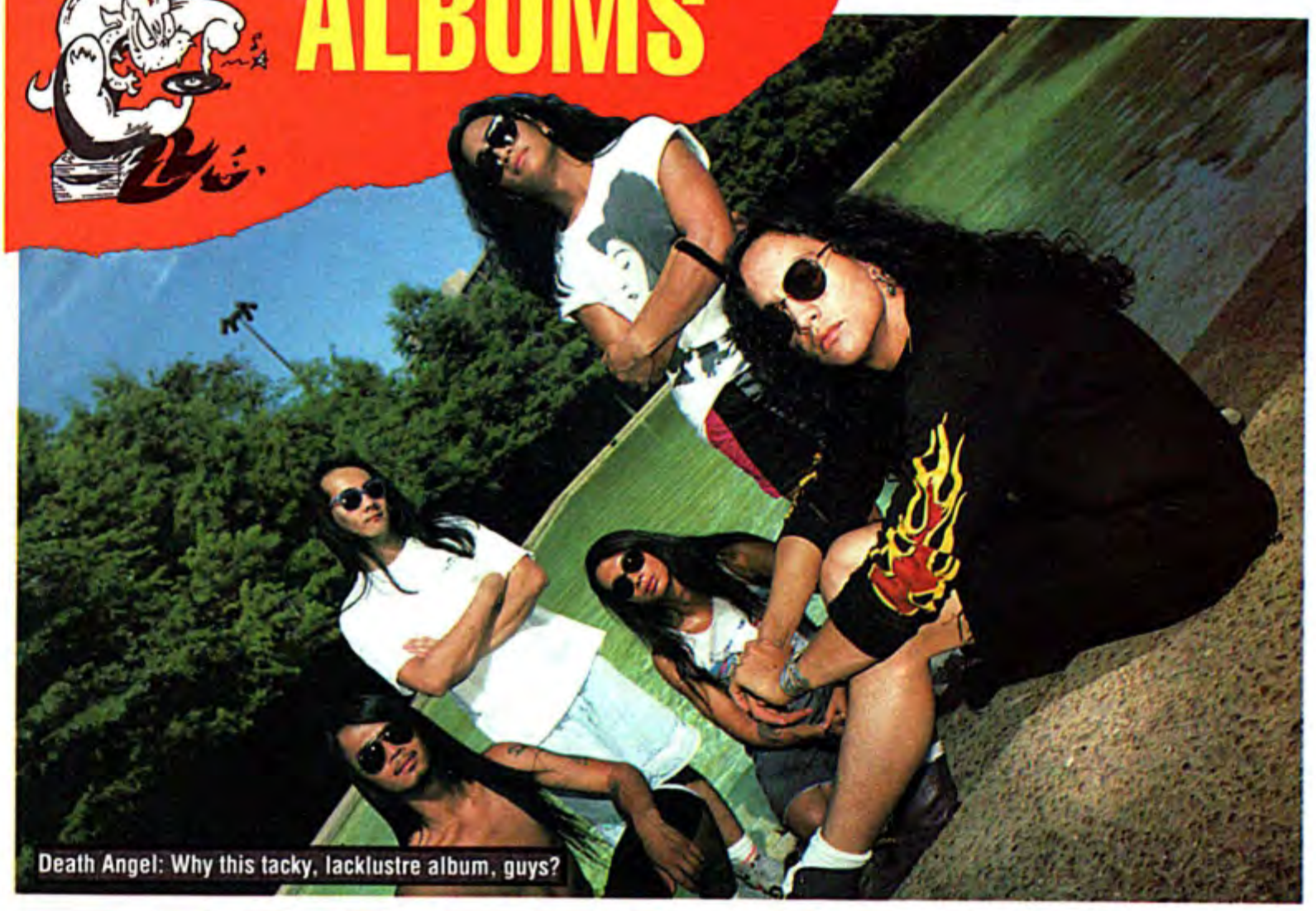
The Tatts' Angry Anderson: Angry!

charm. A collection not to be missed.

Samson were also 'nearly men' in the early '80s. **'Pillars Of Rock' (Connoiseurs Collection VSOP CD151 ★★★)** features 18 tracks culled from their days on the Polydor label, mixing studio efforts with live recordings from Germany. It is an enjoyable compilation, but one that ultimately reeks of competence and sweat rather than inspiration.

Legs Diamond have their two fine albums from the '80s, **'Out On Bail'/'Land Of The Gun'**, re-issued as part of Music For nations Rock Classics series. This is an 18-track CD affair **(CDMFN59 ★★★★)** that underscores the strengths of both these underrated melodic Hard Rock albums

ALBUMS



Death Angel: Why this tacky, lacklustre album, guys?

FALLEN ANGEL

DEATH ANGEL
Fall From Grace
Roadracer RO 9333-1

WHAT WILL be perceived as Death Angel's fourth LP is, in fact, a collection of live tracks from the quintet's first European tours back in 1987/8. And I can't help but feel that the tacky nature of 'Fall From Grace' will do the five San Francisco cousins few favours.

The DA of 1990 is a very different beast to the gangly, over-enthusiastic teenagers who recorded the Thrash-by-numbers of 'The Ultra-Violence' debut and the recent 'Act III' LP makes virtually all of these songs - with the exception of the shifting tempos of 'Bored' - seem rather simplistic and unambitious.

But the biggest headache is the so-called production. Andy Galeon's drums have been given the ambience of a wet fart, and at times Rob Cavestany's vocals could have been recorded from outside the hall! Which is, in fact, presumably where the near-incredible crowd were too!

The nicest thing that can be said of 'Fall From Grace' is that it's the most un-tampered with live LP since Black Sabbath's infamous 'Live At Last'...

DAVE LING ★★

LIMBOMANIACS
Stinky Grooves
In-Effect 88561-3015-4

ATTEMPTING TO polevault their way to notoriety with their privates firmly in hand, the Limbomaniacs come on with all the subtlety of David Coverdale on heat.

Frontman Butthouse makes no bones about thinking with his dick and proceeds to inform the unsuspecting listener of his numerous sexual malpractices to varying degrees of inanety.

'Butt Funkin'' (self-explanatory in the title stakes), 'Porno' (ditto), the ridiculously puerile 'The Toilet's Flooded' and the romping 'Shake It' are all shining examples ofthe West Coast quartet's ability to eclipse their otherwise sparkling musically muscled brand of frenetic Funk with lyrical ridicule.

The Limbomaniacs: Cock Rockers that need to wise up fast!

Sure, you can put it down to good-natured, laddy humour, but the Limbomaniacs don't need to ressort to cheap shots to get ahead of the current Funk-o-tronic brat pack. They have the brawn, they need to develop the brain.

Quite frankly, it ain't a question of being right on. It's just a question of being less than dumb. Wise up, suckas!

★★★★ (For the music)
★ (For the lyrics)
PHIL ALEXANDER

CRAZYHEAD
Some Kind Of Fever
Black REV MC 162

CRAZYHEAD BELONGED to that Grebo posse who let their noses run all over the latter end of the '80s. Purveyors of dirty riffs and sleazy drawls, tattered and torn, some of whom matured into Pop idols and teen dreams like The Wonderstuff, while others more or less faded away like The Bomb Party and Gaye Bykers On Acid. And Crazyhead - who despite their raucous method of disturbance, never quite cut the grain.

So, they are back. After the comparatively lavish debut, 'Desert Orchid' this independent product looks a bit scrawny, but the tunes grapple through with a fair amount of tarnished steam, although this isn't the wasted trail once trod by the 'Heads.

With an easier sound than before, Crazyhead drag their guitars in less serrated fashion and flirt with melody a little more. The big, loud deliberation still occurs on 'Magic Eye', the blatant blast crashes through on 'I Can Do Anything' and the old obnoxious anthems re-arise on 'Talk About You' and 'Rome' but the overall tone is undeniably smoother.

'Some Kind Of Fever' is hardly astounding. But it is a good, solid slab of hearty thwacks, dirt and drama aside. These songs aren't so instantly memorable as those of the previous album, but they still spit.

LIZ EVANS ★★★

Crazyhead: Still spitting!

BABY'S GOT A GUN
Up
No Mercy NMBLP1

BABY'S GOT A Gun play anthemic Rock music that's filled with the kind of fist-clenching positive attitude that makes great radio sense. Playing Pop-Metal with a Punk attitude the four-piece would be natural heroes if they were tattoo-festooned and from LA. But, sadly, both geographically and physically they fail to satisfy. Sandblasted cheekbones, short hair(!), be-leathered, muscley but only tattooed in passing, Baby's Got A Gun need some sleazy excess and a new name to be taken seriously.

DAVE HENDERSON ★★

Molly Hatchet circa 1979: No hairspray, no lip gloss... but great tunes!

GOOD OL' BOYS!

MOLLY HATCHET
Greatest Hits
Epic EK46949 import

THERE ARE those to whom the whole aspect of Southern Boogie is an anachronism, merely a form of music to be ridiculed and dismissed as irrelevant in these days of hairspray mannequins, lipgloss lip-synch and image-makers. In the video-consciousness that dominates the 1990s there is sadly no room for Molly Hatchet and the like. They belong to a bygone age when music stirred the emotions rather than being a pathway to financial security.

'Greatest Hits' is a 12-track tribute to a band who bestrode Rock music during the late '70s/early '80s in the manner of Vivian Richards at the crease or Bjorn Borg at the net - giants of a style. Those who are already familiar with this band can once again revel in the joyously decanting 'Whiskey Man', the dead-eye leathered resonance of 'Bounty Hunter', the busking bronco beat of 'Flirtin' With Disaster', the tireless swagger of 'Boogie No More', the poignant rendering of Gregg Allman's 'Dreams I'll Never See' and the slow-burning, climactic cavalry charge of 'Fall Of The Peacemakers'. Memories. And there are also two previously unreleased cuts in 'Shake The House Down' and 'Ragtop Deluxe', commercial Hard Rock that doesn't so much shake the cork loose as rip off the top with crazy-paved molars.

To those who have never heard of Molly Hatchet all I'll say is this: The Allman Brothers gave Southern Boogie the dream, Lynyrd Skynyrd gave it hope, Blackfoot added faith, and Hatchet dosed it up on pride. And this is a fine introduction to a band whose music has something the likes of Nelson, Winger and their ilk will never understand - SOUL!

MALCOLM DOME ★★★★

DYOXEN
First Among Equals
Active ATV 7

FANNING THE flames of inventiveness, Canuck foursome Dyoxen (**RAW** Talent faves back in issue 27) draw a line that lies midway between Metallica and Vovoid.

Forget the ten-pence-and-a-packet-of-crisps production, 'cos when a band are both as youthful and daring as this you're staring potential in the face. Dyoxen, my friends, are grinning right back in anticipation.

PHIL ALEXANDER ★★★

RED DOGS
Wrong Side Of Town
Episode LUSMCD6

TO ITS credit, the Red Dogs brand of bar-room singalong Rock, spiced with occasional slide guitar licks, has all the elements that The Faces or the Quireboys deliver. Unfortunately the songs aren't strong enough in their own right and the quintet look about as charismatic as any shelf-stacker from Tesco. 'Wrong Side Of Town' is worthy and workmanlike but ultimately unsatisfying.

DAVE HENDERSON ★★

UNDERGROUND

PHIL ALEXANDER checks out the current crop of indie vinyl...

IT'S TRIBUTE time here at Underground Central with a searing posthumous platter from Oz-based Garage kings Eastern Dark. 'Girls On The Beach (With Cars)' (Waterfront DAMP100 ★★1/2) is very much the last wish and testament of guitar swingin' frontman James Darroch who died in '86 when the band suffered a road accident. The tunes, a mixture of originals and covers by the likes of the Ramones and the Soft Boys largely captured live across Australia, are loud, proud and snotty. The whole affair is a tragic but unbridled reminder of what could have been.

Back in the '90s there's some serious noise being made by enigmatic US combo Monstermagnet who grind their way through five tracks that come on like Thee Hypnotics under the influence of Silverfish. Their self-titled debut (Glitterhouse GR0123 ★★★) leaves you slavering and wanting more.

Which is more than can be said from the jerky and quirky Chicken Scratch whose 'Important People Lose Their Pants' (Community 3 3903-1 ★★) offering is full of tempo changes at the cost of genuine songs. A shame.

Far more promising and from the same stable come the delightfully dubbed Horny Genius whose tastelessly tagged UK debut,'Burn Your Sister' (Community 3 ★★★), happens to be a fairly swinging affair. Getting on down with some seriously caustic Punked out guitars, the Iowa outfit come on like a savage hybrid of Killdozer and Hüsker Dü. Despite a certain sloppiness they also possess enough sick charm to deviate from the norm and keep them on the edge.

Anastasia Screamed: Harrassed

ANNAMARIA DISANTO

And so to the parting shot of yet more tortured noise from mournful Boston outfit Anastasia Screamed. Angst-ridden and wracked with pain they occasionally whine a little too much but their 'Laughing Down The Limehouse' debut (Roughneck Recording Company NECKLP2 ★★★) sounds sufficiently harassed to be pissed off. Who knows, maybe that means that they'll grow up to be mean bastards!

DOOM DAY!

St Vitus: Mad, ugly and doomy

ST VITUS
Live
Hellhound SPV 084-68732 import

NO FRILLS. No overdubs. No safety net. This is the Chancellors Of Doom caught in all their fuzzed-out, fritzed-up, fried-over glory. The guttural bloodbath of vocalist Scott Weinrich; the hellspawn damnation and density of guitarist Dave Chandler; the rhythmic rites of drummer Amando Acosta and bassist Mark Adams. A undulating bestial baize.

Sure, the production could have been tighter and sharper. And moments such as Weinrich asking "Fritz" to "turn down the monitors" at the end of 'Living Backwards' should really have been edited out of the tapes. But these are minor quibbles compared to the power fermenting through 'Born Too Late', 'Looking Glass', 'Dying Inside' and 'War Is Our Destiny'.

An essential item for all Doomsters.

MALCOLM 'DOOM' ★★★★

LIME SPIDERS
Beethoven's Fist
Fun After All AFTER7

IT TOOK Australia many years to Rock, but when they did they discovered explosive talents like Radio Birdman and The Saints. Sydney's Lime Spiders were indirectly born out of this unique combustion, so it's not really much of a surprise that they end up sounding like those '70s pioneers, even frontman Mick Blood is the only remaining founder member.

Blood's vocals are what distinguishes the band, however. As 'Scene Of The Crime' builds up in intensity, his throat constricts with passion until he finally resorts to a strangulated scream. 'Cherry Red' steams up with heat rising from the fever of his somehow naive sexual obsession, enhanced by the album's straightforward, stripped-down sound courtesy of producer Kevin Shirley.

Mick does have a tendency to take a metaphor too far, but as on 'Old Dog' his lyrical excesses are often enough rescued by a beserk background blitz from guitarist Gerard Corben. 'Beethoven's Fist' is only the Lime Spiders third album in their eight year history, but what they lack in productivity they make up for in emotional veracity.

CHRIS MARLOWE ★★★1/2

Lime Spiders: Stripped-down Aussie Garage sons

LETHAL
Programmed
Metal Blade ZORRO 15

I'VE HEARD of wearing your heart on your sleeve but this is ridiculous! At this rate Lethal vocalist Tom Mallicoat should be sporting a tattoo of Queensrÿche Geoff Tate on one arm and Iron Maiden Bruce Dickinson on the other. Against a backdrop of tantalisingly familiar riffs and solos (courtesy of Dell Hull and Eric Cook) Mallicoat's falsetto challenges the listener to name that tune! Or alternatively, spot the original note!

Opener 'Fire In Your Skin' sounds like anything from the latter day Maiden catalogue, while elsewhere it's Queensrÿche a-go-go.Strangely enough, if you can actually forgive the Cincinatti-based quartet their outrageously blatant acts of plagiarism, 'Programmed' is really rather enjoyable albeit in a phoney sort of way.

MAURA SUTTON ★★

VITAL VINYL

Missed a particular platter?
Check out RAW's reader-friendly guide to the bare essentials out there in waxland as seen over the last two issues of RAW. Well crucial!

HANOI ROCKS Tracks From A Broken Dream (Lick)
A collection of rarities and outtakes, 'Tracks...' is full of the sleaze and appeal that made the Finnish fivesome so irrisistible. A vital platter which showcases Hanoi's pioneering genius. ★★★★1/2 (Full review **RAW** 59)

DEREK AND THE DOMINOS The Layla Sessions (Polydor)
Three hours-plus of how 'Layla' and other love songs came to be created by Eric Clapton and his mates. Spontaneous and enthralling it's a fine reminder of Clapton's true worth. ★★★★ (Full review **RAW** 59)

VARIOUS Hardcore Holocaust VOL II (Strange Fruit)
Culled from the UK Hardcore boom years at the tale end of the '80s, 'HH Vol II' groups together the likes of Napalm Death, Carcass, Prong and the Electro Hippies. Slightly dated, swallowed in one gulp it still manages to appear as scathing as ever. ★★★★ (Full review **RAW** 59)

CINDERELLA Heartbreak Station (Vertigo)
Breezin' in with a cheeky grin and with attitude flowing, Cinderella get colourful and expand on their traditional trademarks of soulful, Bluesy acoustics and lowdown rhythms. ★★★★ (Full review **RAW** 58)

VARIOUS At Death's Door (Roadracer)
The deadliest of Death Metal combos on one platter! For yer notes you get the likes of Death, Obituary, Deicide, Cerebral Fix and Sepultura among others making this near essential. ★★★★ (Full review **RAW** 58)

JIMI HENDRIX Conerstones '67-'70 (Polydor)
The tour was cancelled years ago but Hendrix's spirit lives on untarnished. Music that changed the world and no fillers! ★★★★★ (Full review **RAW** 57)

Hanoi Rocks: Back with a collection of broken dreams

JUSTIN THOMAS

IMPORTS

All review copies supplied by Shades Records, The Basement, 9/12 St Anne's Court, London W1V 3AX

MATT SILK gets to grips with the latest batch of imports

THERE'S A distinct AOR feel to this issue's batch of imports - so let's get wimpy (spicy beanburger and large fries please).

The Creek used to be called Sugarcreek only now they've split up. Pity, because 'Loaded And Lethal' **(Beaver Records 901 ★★1/2)** is an EP containing four tracks of classy, polished Rock. It's all a bit too neat'n'nice for my liking but the songs, 'Keri Anne', 'High Roller', '911' and 'I Like It Loud', are effective if lacking in a sense of adventure.

British band **The Outfield** have been doing alright in the US without causing much of a fuss back home, something which could change with the release of **'Diamond Days' (MCA MCAC-1011 ★★★)**. The duo of vocalist/bassist Tony Lewis and John Spinks (guitar/keyboards) create some more well-crafted AOR on their first release for MCA. Ten Years After guiatrist Alvin Lee turns up to provide a solo on 'One Night In Heaven'. Elsewhere, you get the likes of the warm and syrupy 'John Lennon' which, as you may have gathered, is the band's tribute number.

Blonz are a five-piece from Atlanta and their self-titled debut album **(Imagine Records ZT 46071 ★★★★)** takes us off on a welcome, heavier tangent. It's a Bluesy Hard Rock platter although the arrangements and inclusion of keyboards indicate that we are still nevertheless in AOR territory.

Tim Feehan fails to impress however. **'Full Contact' (MCA MCAC-10069 ★★)** features guest from Richard Marx and Steve Lukather and the songs, while musically fine, lack a certain substance.

Airkraft provide a natty collection of soft Rock anthems on **'In The Red' (Premier Records P6504-4 ★★★)**. The album opens with a rather limp version of 'Someday You'll Come Runnin" which was originally recorded by FM. Thankfully there is better to come. It's all predictable stuff but it could hold lasting appeal for ardent AOR fans.

Last and most definitely least comes **Sully J Michaels** whose eponymous album **(Spanner Wrench Records SWR-5555-1)** is bizarre. Hailing from Chicago, the former Rescue Mission man drones on like a lost Osmond family relic!

DEADLINE, in association with RAW, presents JOHHNY NEMO in Cogito, Ergo Buggered part two

DOESN'T WORK. BUT WHO'S INNOCENT ANYWAY?

BY NOW I'M STARTING TO FEEL POSITIVELY SOLIPSISTIC.

I HAIL A CAB.

DON'T CARE WHERE YOU DRIVE, CRATER FACE. JUST TALK TO ME, OKAY?

TAXI

THE CABBIE'S CONSTANT INANE BILGE TEMPORARILY BLOCKS OUT THE PHILOSOPHY...

BLAH BLAH BLAH BLAH

CAN'T SPEND THE REST OF MY LIFE LIKE THIS. GOTTA BLOCK OUT THE PHILOSOPHY LONG ENOUGH TO PULL PLATO'S PLUG.

TAKE ME TO THE BRITISH MUSEUM, CHEESE BREATH.

BY THE TIME I GET TO THE MUSEUM MY MIND FEELS LIKE SOMEONE'S BEEN SICK ALL OVER IT.

YE OLDE BRITISH MUSEUM

PIS* OFF.

SHOVE!

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MAY I SUGGEST 'BRUCIE'S BIG NIGHT OUT', SIR? A FAVOURITE WITH OUR FRONTAL LOBOTOMY CLIENTS.

BLAH

All material © DEADLINE 1990

S.O.B.

HARD-A

"My sister hear first seven-inch, she say, 'Arrrrrrrrgh!'."

SOB are the leading exponents of breakneck Japanese Hardcore. Recently in the UK to stir up interest in their volume-cranked noise, back-flipping aerial vocalist TOTTSUAN screeched at PHIL ALEXANDER

SOB FRONTMAN Tottsuan seems almost fluent in English when the band are onstage. He grunts such gems as "cheers" and "thank you". But, despite the diminutive vocalist's inconsistent command of the English language, SOB's post-Hardcore blast is a truly international means of communication. SOB are perhaps the first Japanese band to truly break the imitative norm adhered to by the majority of oriental combos, their influences including what Tottsuan terms as "Hard-a-core, Discharge, Disorder and Chaos UK." And, in return, SOB are perhaps the only Japanese act to actively influence their Western counterparts, Napalm Death being particularly big fans - they even covered SOB's self-titled anthemic romp on their second Peel session in late '88.

The Napalm connection has stuck with the band, the two outfits touring both the UK and Japan together. And, SOB's most recent visit to these shores was largely due to former Napalm Death/current Cathedral frontman Lee Dorrian. Dorrian's enthusiasm for the

outfit has translated itself into a record deal which has seen the quartet release their debut UK album, 'What's The Truth?' on the Rise Above label.

This progress - and the 6,000 plus sales of their first two albums in Japan - make the future for the group look pretty positive.

"No more job, just play." seems the desired outcome according to Tottsuan. But what was the reaction of the Japanese public.

"My sister hear first seven-inch, she say,'Arrrrrrrrgh!'."

Two more from the Japanese Hard wave, Sekiri and Omoide Hatoba: Wild!

RISING SONS!

CONTRARY TO public belief, there is a thriving underground scene in Japan. Already released in the UK are albums by The Boredoms and The Ruins and some specialist shops are importing a glut of Hardcore singles at initially prohibitive prices. Also of note are two increasingly hard to find, late '80s compilations - 'A Farewell To Arms' (featuring Ghoul, Lipcream and Outo) and 'Thrash 'Til Death' (released on Pushead's label, Pusmort, and featuring Gauze, Lipcream and Systematic Death). Interested "Hard-A-Core" fans could try the Rough Trade Shop, 16 Neal's Yard, Covent Garden, London WC2.

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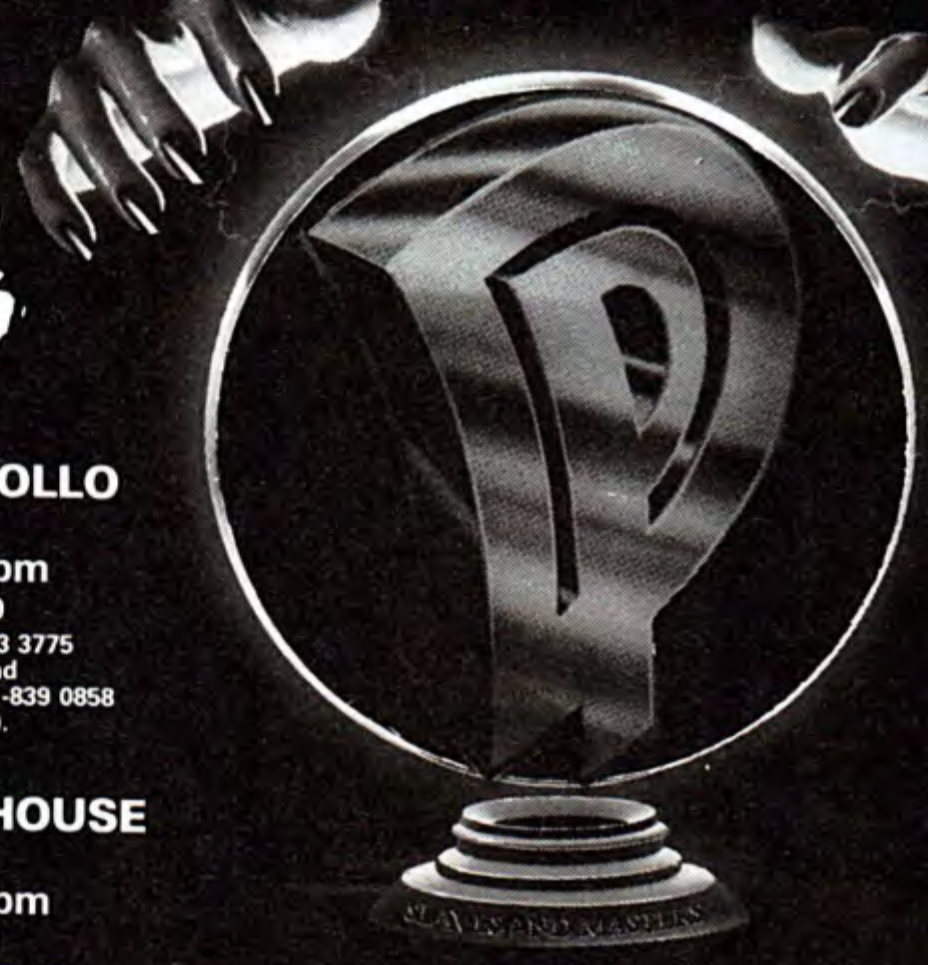

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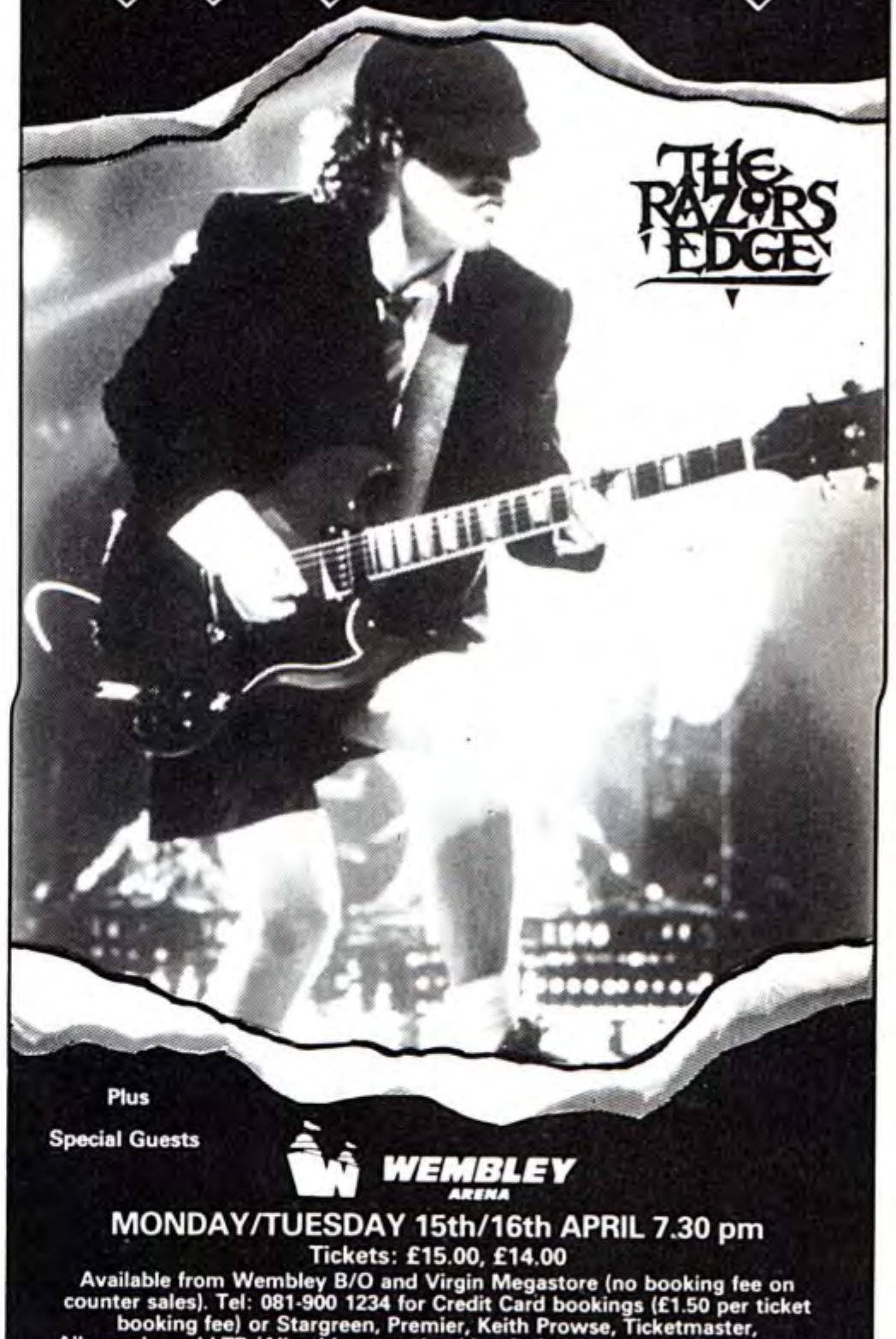

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FRIDAY 26th APRIL 7.30 pm
Tickets: £15.50 incl. booking fee
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KINGS HALL BELFAST
SATURDAY 27th APRIL 7.30 pm
Tickets: £13.50
Available from Makin Tracks and usual agents.

LIVE SHOWS THIS FORTNIGHT

Where to go and what to see in the next two weeks...

WEDNESDAY DECEMBER 12
Birmingham NEC Status Quo/Dumpy's Rusty Nuts
Blackburn Peppermint Place Cheap And Nasty
Folkestone Leas Cliff Hall Dr Feelgood/The Hamsters
Leicester De Montfort Hall Thunder/No Sweat
London Barnet Arts Centre The Darkside
London Brixton Academy The Mission
London Marquee Roko
London The Hippodrome Engine
Newcastle-Upon-Tyne City Hall Robert Plant/Colin James
Scunthorpe Pickwicks Thundering Hearts
Sheffield Leadmill Loop/Sweet Tooth
Sheffield Polytechnic Dread Zeppelin

THURSDAY DECEMBER 13
Birmingham Edwards No.8 Felony/Patriot/Daylight Robbery
Dublin RDS Billy Idol/ Gene Loves Jezebel
London Astoria Theatre Dogs D'Amour/Wild Hearts
London Wembley Arena Gary Glitter's Gangshow
Manchester Apollo Robert Plant/ Colin James
Peterborough Mallard Park Centre Status Quo/Dumpy's Rusty Nuts
Preston Polytechnic Dread Zeppelin
Stoke-On-Trent Freetown Cheap And Nasty
Whitley Bay Ice Rink Iron Maiden/Anthrax

FRIDAY DECEMBER 14
Birmingham NEC Iron Maiden/ Anthrax
Brighton Centre Status Quo/ Dumpy's Rusty Nuts
Cleethorpes Jezabels Loud
Dewsbury Duke Of York Foul Play
Dublin McGonagles Loop/ Sweet Tooth
London Borderline Sweet Addiction
London Marquee The Godfathers
London Wembley Arena Gary Glitter's Gangshow
Maesteg 7777 Club Branded
Southampton Canute Brooklyn Dogs
York GG Barnums Cheap And Nasty

SATURDAY DECEMBER 15
Belfast Conor Bar Loop/ Sweet Tooth
Birmingham NEC Iron Maiden/ Anthrax
Bournemouth International Centre Status Quo/Dumpy's Rusty Nuts
Bradford 1 In 12 Silverfish
Croydon Cartoon Chicken Shack
Dudley JBs Mama's Boys
Edinburgh Ingliston Centre Billy Idol/ Gene Loves Jezebel
Edinburgh The Venue Loud
Glasgow College Of Printing Dread Zeppelin
London Wembley Arena Status Quo/Dumpy's Rusty Nuts
Tonpandy Royal Naval Hall Cheap And Nasty
Wolverhampton Civic Robert Plant/Colin James
Wrexham Memorial Hall Cancer

SUNDAY DECEMBER 16
Birmingham NEC Billy Idol/ Gene Loves Jezebel
Glasgow Videodrome Loud
Harlow The Square Silverfish
Leeds Coliseum Dread Zeppelin
London Wembley Arena Status Quo/Dumpy's Rusty Nuts
Newport Centre Robert Plant/Colin James

MONDAY DECEMBER 17
Birmingham NEC Billy Idol/ Gene Loves Jezebel
Bradford Queens Hall Loud
Brighton Centre Status Quo/Dumpy's Rusty Nuts
Cambridge Junction Loud
Croydon The Cartoon Tina Egan
Grantham Images II Sweet Addiction
Huddersfield Top Spot Citizen Fish
Liverpool Powerstation Dread Zeppelin
London Kilburn National Loop/Sweet Tooth
London Marquee Mama's Boys
London Wembley Arena Iron Maiden/Anthrax
Manchester Rockworld Xentrix
Perth Biancos UK Subs

TUESDAY DECEMBER 18
Birmingham Goldwyns Dread Zeppelin
Cambridge Corn Exchange Rory Gallagher
Hull Adelphi UK Subs
London Town & Country Club Robert Plant/Colin James
London Wembley Arena Iron Maiden/Anthrax
Nottingham Rock City Marillion

WEDNESDAY DECEMBER 19
Bristol Bierkeller Marillion
Bristol Birdland Cheap And Nasty
Doncaster The Jug Blue Cheer
London Astoria Theatre Kings X
London Town & Country Club Robert Plant/Colin James
Nottingham Rock City Rory Gallagher
St Austell Leisure World Status Quo/Dumpy's Rusty Nuts

THURSDAY DECEMBER 20
Bournemouth International Centre Status Quo/Dumpy's Rusty Nuts
Bradford Queens Hall Cheap And Nasty
London Town & Country Club Robert Plant/Colin James
London Wembley Arena Billy Idol/Gene Loves Jezebel
Manchester International II Rory Gallagher
Stoke-On-Trent Freetown Loud
Walsall Junction Ten Marillion

UPCOMING

The Almighty: Christmassy guys aren't they?

LOVE/HATE return again for another tour next year. Besides headlining the London Marquee's New Year's Eve celebrations they also play: Bristol Bierkeller January 2, Manchester International II 3, Bradford Queens Hall 4, Peterborough Cresset Theatre 5, Nottingham Rock City 7, London Marquee 8.

Tickets for Bristol, Bradford and Peterborough cost £5, Manchester and Nottingham are £5.50, and London are £6.50. They go on sale immediately.

THE ALMIGHTY, **XENTRIX** and **BABY'S GOT A GUN** play a special Christmas show at Glasgow Barrowlands on December 21.

BOLT THROWER and **NOCTURNUS** play Birmingham Edwards No.8 January 10, Wrexham Memorial Hall 11, Bradford Queens Hall 12, Edinburgh The Venue 13, with dates in Manchester (14), Nottingham (15) and London (16) to be announced.

KILLING JOKE play Manchester International II January 26, Newcastle-Upon-Tyne Riverside 27, Edinburgh Network 28, Leeds Polytechnic 29, Birmingham Institute 30, London Astoria Theatre 31.

Tickets are £7.50 in London and £6 everywhere else.

LIVE IN THE RAW

THE GOSPEL ACCORDING TO LUKE!

PETER CRONIN

PICTURES TONY WOOLISCROFT

Top left: Thunder guitarist Luke Morley lets rip. Top rightq: The increasingly silly Harry, Thunder drummer, wig-wearer and Crystal Palace supporter! Above: Electric Boys vocalist/guitarist Conny Bloom.

THUNDER/ THE ELECTRIC BOYS
Royal Court Theatre, Liverpool 24.11.90
VERDICT: Thunder-struck!

THUNDER SET LIST:
'Backstreet Symphony'/'Higher Ground'/'Low Life In High Places'/'An Englishman On Holiday'/'The Sound Of Distant Thunder'/'Love Walked In'/'Flawed To Perfection'/'Don't Wait For Me'/'Fired Up'/'She's So Fine'/'Until My Dying Day'
ENCORES: 'Fly Me To The Moon'/'Dirty Love'

ANY DOUBTS about the legitimacy of Thunder's second headlining tour were quickly dispelled by the sight of the parasite touts skimming a healthy 30 smackers a head off the poor suckers who arrived without a ticket. There really oughta be a law, y'know?

Openers The Electric Boys certainly began in fine Funkin' fashion, taking the chill out of the air with 'Into The Woods', the teen queens pressed at the front of the stage showing plenty of willing to follow Conny Bloom and the boys. However, from the majestic opening, things took a very strange course. There's no doubting that these sex god Swedes are equipped with the hard, steaming anthems to take them to the top, as proved by the likes of 'Captain Of My Soul'. Throw in the likes of 'Electrified' and 'Get Nasty' and what we should have had was a whole crowd hysteria scenario.

Unfortunately, the 'Boys sort of lost their way. True, they draw from the '60s as well as later decades, but the instrumental passages that link some of the tunes together are generally yawn-inducing in the extreme and the band seemed a trifle nervy. Is it all coming a bit soon for the Electric Boys? Whatever, they didn't latch onto the groove till the end.

Thunder hit the stage simply oozing class and confidence, with material to match. 'Higher Ground' and 'Distant Thunder' are quite simply magnificent, evoking emotional memories of early Bad Company at their all-time blistering best. Thunder unleash such amphetamine energy, raw-boned power and brute force that at times they're simply awesome. But it's not all crash and burn. There is glorious light and shade to their repertoire, as testified by the real lump in the throat delivery of 'Don't Wait For Me'.

Danny Bowes has a superb voice and an engaging persona that will surely guarantee soon-come superstardom, although this is certain no one man band. Guitarists Luke Morley and Ben Matthews, bassist Snake and increasingly silly drummer 'Arry are all vitally important parts to the Donington destroyers' gameplan. Each member is a master of his craft. Indeed, the character of Gary 'Harry' James is in danger of overshadowing his skill and stamina at the skins.

The Scouse sardines bayed for more, and got it! Encore time was a joy to behold. Thunder have got the lot. Not content with making you sing and dance and, at times, bringing back the memories of heartbreak, they can also make you laugh.

The utterly lewd and ludicrous 'Fly Me To The Moon', complete with axe-handed James in the by now traditional wig, and hilariously intro-ed 'Dirty Love' closed the evening in wonderful style. World domination? You bet your sweet life!

KEVIN McDEMPSTER

LIVE IN THE RAW

METAL THR

SEPULTURA/OBITUARY/ SADUS/CYNIC

The Thrash Can, Miami Beach, Florida 16.11.90

VERDICT: A festival of hate and war.

AMERICANS TAKE their Thrashin' seriously. Midway through opening act Cynic's half-hour stint there's a noticeable brooding element clouding the dancefloor as aspiring slammers, skinheads and longhairs alike, eye each other with a certain amount of *Rollerball*-style relish.

These local heroes, however, don't yet possess the necessary warp factor to set bodies in motion, though their youthful intensity and energy are enough to mark them out as a combo whose enthusiasm could eventually translate into accomplishment. Give 'em time.

In contrast to Cynic's relative inexperience, Sadus are old-timers. Veterans of the Yankland Metal underground for the last six years, they've released a plethora of demos, a self-financed debut platter ('Illusions') and have finally emerged with their second offering, 'Swallowed In Black', on Roadrunner.

Hammering down with all the subtlety of a rampant road drill, Sadus aren't for the weak-hearted. Melody hasn't yet dealt them any blows but the San Francisco quartet of Steve DiGiorgio (bass), Rob Moore (guitar), Darren Travis (vocals/guitar) and human dynamo tub-thumper Jon Allen aren't taking any chances.

"The thing is that when we're sitting around playing stuff we get bored real easy so we just have to play things fast to make it challenging," says surrogate Freak Brother DiGiorgio, explaining Sadus' kamikaze delivery in a pre-gig chat. "I mean, what's the point of playing slow when you can speed up?" he inquires.

Erm, quite.

Consequently Sadus churn out an avalanche of lightning riffs and occasionally lose themselves in the ensuing chaos. Midway between Slayer and Nuclear Assault, there's no doubting the fact that they're an acquired taste, but nevertheless there's something quite menacing growing in the Sadus mindwarp. The Antioch quartet merely need to give the poor hybrid time to breathe.

While Sadus crash through their frenetic set with their gear stick stuck on stun, Obituary's truly cerebral holocaust is more of a well-paced and laboured affair.

Whereas Sadus lack a distinctive presence and rely on blur, Obituary play on both slothful heaviness and actual eyeball-to-eyeball contact, lascerated larynx mangler John Tardy providing a particularly engrossing focal point. A mild-mannered Stevie Ray Vaughan addict off stage, once on the boards Tardy comes on like the ravenous bastard child of Robert Plant and Celtic Frost's Tom G Warrior.

From the opener 'Internal Bleeding' (from the Tampa crew's ground-breaking 'Slowly We Rot' debut)

RASHIN' MAD!

Moshin' in Miami: Obituary's John Tardy (pictures far left), Sepultura guitarist/vocalist Max Cavalera (centre) and Sadus bassist Steve DiGeorgio and Rob Moore (above)

PICTURES CAROLE SEGAL

through to the title track of their current platter, 'Cause Of Death', Obituary turn in a set of truly phenomenal intensity.

The only question mark hanging over the quintet comes in the form of relative newcomer James Murphy (ex-Death) whose leadwork tonight not only falls foul of technical difficulties but also appears a little overstated for the bulldozin' blur around him. Fortunately, he sets things to right the following night.

Despite Murphy's general unease, with Chuck Schuldiner's Death looking set to fall by the wayside, there's nothing to challenge Obituary's current standing as the ultimate state-of-the-art Death Metal outfit. A tough act to follow.

Headliners Sepultura, flushed with the indignation of numerous blunders on the previous opening night of the tour and bored with having spent a month in the studio completing their forthcoming platter 'Arise', emerge undaunted at following Tampa's finest. And they do so with a surfeit of show-stealing, face-melting energy.

'Beneath The Remains' opens the hostilities with the band jumping straight out the studio and into the live frying pan with a surprising amount of confidence considering their total lack of rehearsal.

Frontman Max Cavalera, wielding the English language with new-found ease, simply spits raw Punk energy and the Brazilian foursome come on with all the bludgeoning drive of prime-time UK heroes Discharge...

If the sound falters at times, causing sticksman Igor Cavalera to totally blow the intro to 'Septic Schizo', it makes little difference. Sepultura are on a winning streak, pouring out crowd-pleasers from 'Beneath...' and ancient material such as the re-vamped 'Antichrist' from their debut 'Bestial Devastation' EP, guitarist Andreas Kisser in particular showcasing his ability to run with ease alongside such luminaries as Slayer's Jeff Hanneman.

Amazingly there's no new material from 'Arise' thrown in following the rather haphazard rendering of newie 'Murder' the night before. Instead, the foursome content themselves with a cover of Motörhead's 'Orgasmatron' - a cut destined for inclusion on a forthcoming 12-inch next year and the worst song of the evening by far!

Closing with 'Primitive Future', they leave the stage to the approval of a sea of airborn, swaying bodies and the screams of a posse of teenage girls in Metallica T-shirts.

An encore of Sabbath's 'Symptom Of The Universe' (a far more appropriate choice for a single than the plodding 'Orgasmatron'?) and they're gone.

With the opening slot reserved for them at the Rock In Rio festival in January opening for the likes of Megadeth, Judas Priest and Guns n' Roses, the release of 'Arise' in late February, followed by a world tour in April, Sepultura are well on their way. Greatness awaits.

PHIL ALEXANDER

LIVE IN THE RAW

SISTERS ARE DOIN' IT FOR THEMSELVES (ALMOST!)

PG BRUNELLI

Main pic: Sisters Of Mercy bassist Tony James (left) and singer Andrew Eldritch. Inset: Eldritch. Are those shades really necessary?!

SISTERS OF MERCY

Wembley Arena, London
26.11.90

VERDICT: Not really worth all the anticipation.

ANDREW ELDRITCH was, for the most part, preaching to the converted this evening. It had been five years since the Sisters had last played live, and Wembley was filled with the pale, black-clad acolytes of Andrew Eldritch. For them, he could do no wrong. Yet, for others he had two major things to prove. Firstly, that the Sisters could still translate the power of their obsessively introspective music into a live show. And secondly, as the sole original member, he had to take the band's entire artistic history and make it his own.

Fronting a controversial new line-up of ex-Sigue Sigue Sputnik/Gen X bassist Tony James, Tim Brecheno (former All About Eve guitarist), Andreas Bruhn (guitar) and Dan Donovan (ex-Big Audio Dynamite keyboard player), the water-thin vocalist led his colleagues through 'First And Last And Always', all Hard Rock guitars and huge, bass-laden rhythms. Unfortunately, the infamous Doktor Avalanche sounded like the machine it is. There is no longer any technological reason why stunning creations such as 'Temple Of Love' or 'Lucrecia My Reflection' should be so weakened by a thin, mechanical drum sound pushed into high-end distortion.

Eldritch tackled the second point by playing something from every Sisters phase, from their second single 'Body

Electric' through 'Marian' to 'This Corrosion' and several tracks from the new LP. But while 'Valentine' was good enough to be almost scary and 'Dominion/Mother Russia' was a pulsating, emotional triumph, most of the earlier songs didn't make the transition to their present Metallic sound too convincingly.

Some unexpected covers versions also made their appearance. The Stooges' '1969' was a blast of undirected energy, but the Stones' 'Gimme Shelter' was wonderfully transformed from a plea to a menacing promise.

The current material fared best, especially the dramatic anguish of 'Ribbons' and the irresistible V-8 engine throb of the band's just-released new single 'Doctor Jeep'.

True to deliberately difficult form, however, Eldritch and his Sisters Of Mercy neglected to perform their most recent hit 'More'. Oh well, maybe next time, and hopefully it'll be sooner than 1995?

CHRIS MARLOWE

ATHEIST

The Cuban Club, Ybor City, Florida
17.11.90

VERDICT: Faith in their future.

SOME BANDS seemed to have all the luck. Others, like Atheist, clearly don't. Plagued by constant contractual hassles - their 'Piece Of Time' debut LP having been delayed for almost two years before finally trickling out in late '89 on Active Records - and having been rather erroneously lumped in with the current crop of Death Metal combos, Atheist have had their fair share of hard knocks.

On this occasion, they're faced by the added burden of a PA the size of matchbox and an apathetic crowd. They soldier on regardless, lacking in projection but making up for acts of facelessness with a watertight delivery.

While they doubtlessly require a severe stint of roadwork to turn them into contenders, tonight Atheist emerge bloodied but not unbowed, and, by my reckoning, ahead on points. Just

PHIL ALEXANDER

PAIL COMPARISON

Rhino Bucket vocalist/guitarist Georg Dolivo: His band have succeeded in cloning the AC/DC sound, but are still searching for a killer song.

RHINO BUCKET/ LITTLE BIG HORN

Marquee Club, London
26.10.90

VERDICT: The Marquee wasn't a bad place to be!

IT WAS ironic that Stevie Young found himself opening for Rhino Bucket, blatant copyists of the AC/DC style. For Stevie, rhythm guitarist cousin of Angus and Malcolm, and a man who filled in on the band's last tour when Malcolm was 'tired and emotional', obviously knows how to create their sound in its most authentic form.

Little Big Horn - also featuring ex-Grip bassist Steve Redvers, vocalist Ivan Sirron, guitarist Nick Wildblood Slater and drummer Ian Charles - might only have been in existance for three months, but they're shaping up quite nicely.

In the raucous fury of 'Hell In Texas' and 'Ghost Train' (the latter boasting the riff of AC/DC's 'It's A Long Way To The Top', with the chords to 'Dirty Deeds Done Dirt Cheap' thrown in for good measure), they have potential. Indeed, despite the occasional song lacking substance, there's much to suggest that the Horn will soon assume some kind of solidity. *(Ooo-err, missus - Ed).*

DAVE LING

RHINO BUCKET are also partial to the odd AC/DC tune, with Georg Dolivo's Bon Scott-style whiskey-soaked vocals being the focal points of such comparisons, while the rhythm section of Reeves Downes (bass) and Liam Jason (drums) admirably revive memories of the classic Cliff Williams/Phil Rudd combination and act as the quartet's pumping heart.

What the Americans currently lack is a killer song, a 'Whole Lotta Rosie' or 'Highway To Hell' to allow a more favourable comparison, but the fact remains that their first UK gig showed them to be a down 'n' dirty live rollercoaster with some magnificent Boogie-fied workouts, despite the occasional shortcoming.

'One Night Stand' immediately shows their compatability with the live environment, taken faster than on the debut LP, guitarist Greg Fields becoming a furious ball of flying hair, while inbetween songs Dolivo embarrasses himself with raps exploring every cliché that gives Rock a bad name. For my money, the frontman would be far better off using his paint-peeling, lacerated larynx to illuminate the material and not making himself seem like a complete moron.

Whatever, the band's two finest songs, 'Shot Down' and 'I'd Rather Go Insane', served as a madcap finale to a barely constrained show.

Be sure to grab an invite to the next Rhino Bucket party. They'll never be a classic, but they'll always be fun.

HUGH HACKETT

JOHN KAY AND STEPPENWOLF

Town & Country Club, London
20.11.90

VERDICT: You're never too old to Rock 'n' Roll!

A GLANCE around reveals three distinct audience groups; ancient Hippies, Bikers and the plain curious, there on the strength of 'That song'.

Vocalist John Kay is the sole original member and while he makes Ronnie James Dio look youthful, his voice retains the resonant qualities of yore.

The set is evenly split between pre-historic cuts such as 'Magic Carpet Ride' and 'Monster' in serious trip-out mode, and material from the recent 'Rise And Shine' LP. It's the latter which impresses most; a collection of old-fashioned Rock 'n' Rollers given an up-to-date treatment.

It's left, however, to the talented yet ludicrously monikered guitarist Rocket Richette (briefly a member of David Lee Roth's band) to get the biggest cheer of the night as the band finally unveils 'Born To Be Wild', the *Easy Rider* chestnut so often impersonated but never matched. It mattered not that it was a slightly jaded rendition, since the thrill of hearing an all-time classic played live was inspiring in its own right.

HUGH HACKETT

DREAD ZEPPELIN

Town & Country Club, London
23.11.90

VERDICT: Their time is gonna come!

'HEY, THAT was some sick shit!", drawls Tortelvis. Crash-helmeted, near naked bassist Put-Mon has just cavorted about the stage in a frenzied stupor, finally to be dragged off into the wings by Tort's henchman Charlie. You see, there's more to a Dread Zeppelin performance than just an Elvis impersonator fronting a weird and wonderful bunch of musicians who re-arrange the Led Zeppelin legend into a Reggae Rock spectacular.

Put-Mon headbangs and high kicks his way through the gig, conga player Ed Zeppelin hurls himself into the air with a backflip, guitarists Carl Jah and Jah Paul Jo complement their considerable six-string skills with an even greater display of bad dress sense. Tortelvis temporarily takes his place behind the kit and treats us to his John Bonham impression, while Charlie attends to the pelvis-swivelling frontman with an endless supply of combs and towels.

"Hey, it's great to be back in Hawaii again", says Tort as a plastic seagull swings pendulum-like above their heads, before the irrepressible dance rhythms of 'Heartbreaker' rip forth. By now the likes of 'Misty Mountain Hop', 'Black Dog' and 'Whole Lotta Love' had already succeeded in uniting a relatively mixed audience, a feat that shows the Dread phenomena to have transcended traditional Rock barriers.

So what makes the whole damn thing so appealing? The answer lies in their exploitation of all seven stage characters, the subtleties such as Tort's one-liners and Carl Jah's pseudo histrionics, and their immaculate execution of the concept, elevating it above pure novelty.

Best of all, though, is the 'Stairway To Heaven' finale. "Does anybody remember laughter?", yells Tort, before each member of the band departs from the stage one by one. The 1,800 smiles around me said it all.

KIRK BLOWS

PG BRUNELLI

Dread Zeppelin guitarist Carl Jah: Do not underestimate this fine band!

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HEART

PSYCHO-ANALYSIS

NANCY WILSON

"I SLIPPED ON A SLIPPERY SPOT ON THE STAGE AND I FELL RIGHT ON MY BUTT. SOMETIMES, IT'S HARD TO FEEL COOL YOU KNOW"

HEART's NANCY WILSON succumbs to the underhand probing of RAW's psycho-questionaire

If you and your band crashed on a desert island without any food, but with plenty of water, who would you eat first?
Bassist Mark Andes. Because he's the healthiest and I'd prefer to eat health food.

If you were in a balloon with five other people and one had to be thrown out in case it crashed, what would be your excuse for not being thrown out?
I'd simply say... women and children first.

If by cutting off your finger you could guarantee personal wealth for the rest of your life, would you?
No. No way. I could survive quite well without money, I've done it before. In fact, I have to be honest and admit I've been in some ways happier without money.

If you were walking through the jungle and came across a very large wall blocking your path, what would you do?
I'd plug in my guitar and vibrate the wall down.

What is your favourite animal?
Dogs. English Springer Spaniels. I've got three.

You're offered everlasting wealth at the expense of another group whom you really admire. Do you seize the opportunity?
Oh no. I figure we've already had our turn, we'll let somebody else have theirs.

If you could wipe one memory from your mind what would it be?
Falling on my butt onstage. It was years ago, somewhere in America, on a slippery spot on the stage and I fell right on my butt. Sometimes, it's hard to feel *cool* you know.

If you could zap one person off the face of the earth who would it be?
Saddam Hussein.

What's your second favourite animal?
Horses. My sister Ann and I together have got about 12 horses.

Have you ever played a dirty trick and immediately regretted it?
Well I have, but I've never regretted it! During the last tour on Ann's birthday the whole band introed the song and when Ann came in singing everyone stopped. Ann was singing all by herself. I think the look on her face was worth anything, certainly worth years and years of not regretting it!

You've just passed away and Saint Peter offers you the choice of a second innings as either a tortured artist or a happy go lucky production worker with a husband and kids. Which would you choose?
Tortured artist. There are higher highs and lower lows. But it's much more interesting than just going along.

What do you tell people about yourself when you want to impress them?
That I play in Heart. *Sure* it works! Or I list off all the instruments I can play: Ukelele, banjo, mandolin, guitar, bass, blues harp and keyboards.

Your analyst: Sylvie Simmons

WHERE'S RAW POWER?

Yes, it's the question on everyone's lips. Just what's happened to RAW Power in recent weeks? Well, after some confusion and some Metal-headed abuse the dispute between the programme's distributors and some of the ITV regions is over. The show returns to TVS, Yorkshire, HTV and Anglia from January and other regions should follow suit. So, why not drop them a line to make sure that they do. Until then here's a pic of Nikki and Phil for your dartboard...

PLAYLISTS

DAVE HENDERSON
SEEN Malcolm Dome with a postsack on his head
HEARD Japanese Hard-A-Core singles on Public Bath record label
DUMPED Anything that's not Japanese Hardcore

MALCOLM DOME
SEEN 'California Jam '74' **Deep Purple** (BBC Video - as never seen before!)
HEARD Unbelievably heavy and doomy **Cathedral** demo
DUMPED Winger, Warrant, Nelson and all other MTV-induced bogus Rock acts

PHIL ALEXANDER
SEEN *Erik The Viking*
HEARD Japanese Noisecore heroes **Omiode Hatoba** in skullcrushin form on their 'Surfin' In UFO' 7-inch
DUMPED Alias, Nelson, etc ad nauseum

DAVE LING
SEEN The brilliant **Queensrÿche** at the Hammersmith Odeon
HEARD Jagged Edge drummer **Fabio Del Rio** asking **Malcolm Dome** for a kiss *("And, no I didn't!" - 'Mad' Malc)*
DUMPED Maggie T (yippee)

LIZ EVANS
SEEN *Bringing Up Baby* (brilliant **Katharine Hepburn/Cary Grant** movie)
HEARD The Cranes EP 'Espero' (Dedicated)
DUMPED Winger and similar fairies

MAURA SUTTON
SEEN *Twin Peaks* (BBCTV - it would be impolite not to!)
HEARD 'Cherry Pie' **Warrant** (CBS LP)
DUMPED Mrs Thatcher

CHRIS MARLOWE
SEEN The Sisters Of Mercy at Wembley Arena
HEARD 'The Language Of Thieves And Vagabonds' LP by **The Throbs** (1991 Geffen album)
DUMPED Nelson

KIRK BLOWS
SEEN 'Every Trick In The Book' **Cheap Trick** video (CMV)
HEARD 'Extremities, Dirt And Other Repressed Emotions' **Killing Joke** (Noise International)
DUMPED Andy Taylor cover versions

RAW POWER 20

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1	2	CORNERSTONES '67-'70	Jimi Hendrix *Polydor*
2	1	REMASTERS	Led Zeppelin *East West/Atlantic*
3	4	BLAZE OF GLORY...	Jon Bon Jovi *Vertigo*
4	10	RECYCLER	ZZ Top *Warner Bros*
5	6	THE RAZORS EDGE	AC/DC *Atco/East West*
6	5	CRAZY WORLD	The Scorpions *Vertigo*
7	3	LIVE IN GERMANY 1976	Rainbow *Connossieur*
8	7	NO PRAYER FOR...	Iron Maiden *EMI*
9	11	SLAVES AND MASTERS	Deep Purple *RCA*
10	-	COMA OF SOULS	Kreator *Noise Int*
11	8	LED ZEPPELIN	Led Zeppelin *East West/Atlantic*
12	-	FLESH & BLOOD	Poison *Capitol*
13	10	RUST IN PEACE	Megadeth *Capitol*
14	17	BACK STREET SYMPHONY	Thunder *EMI*
15	15	EMPIRE	Queensrÿche *EMI-USA*
16	-	DANGEROUS	Andy Taylor *A&M*
17	9	SHAKE YOUR...	Black Crowes *Def American*
18	-	WICKED SENSATION	Lynch Mob *Elektra*
19	16	THE REAL THING	Faith No More *Slash/London*
20	19	PASSION & WARFARE	Steve Vai *Food For Thought*

IMPORTS

1	FULL CONTACT	Tim Feehan *MCA*
2	LIVE IN JAPAN	Night Ranger *MCA*
3	VALENTINE	Valentine *Giant*
4	GREATEST HITS	Molly Hatchet *Epic*
5	BLONZ	Blonz *Imagine*
6	STAYING A LIFE	Accept *Epic*
7	IN THE RED	Airkraft *Premiere*
8	STICK IT LIVE	Slaughter *Chrysalis*
9	FIREHOUSE	Firehouse *Epic*
10	INSIDE OUT	Jay Aaron *Warner Bros*

Chart supplied by Shades Records, London

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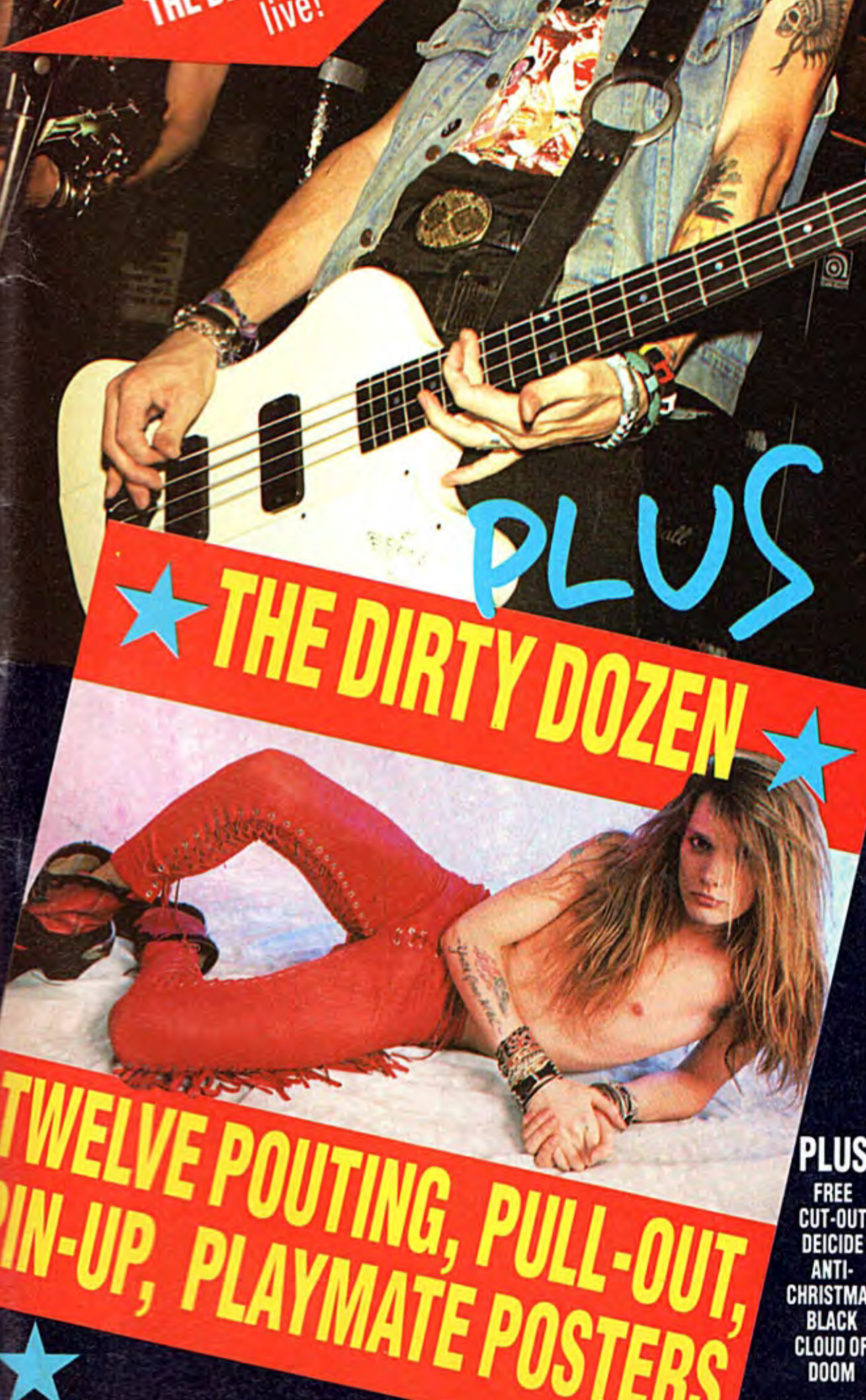

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RAW

BON JOVI

Back together in New York to launch their video *Access All Areas* (l to r): Alec Jon Such, Richie Sambora, Tico Torres, Jon Bon Jovi and David Bryan

ROBERT ELLIS

RAW
CLASSICS
QUEEN
FREDDIE MERCURY

RAW

CLASSICS

DAVID LEE ROTH

TONY MOTTRAM

RAW
WINGER

ON BON JOVI

ON BON JOVI on the set of the video for his most recent hit 'Miracle'

RAW